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AMERICAN

CINEMATOGRAPHER

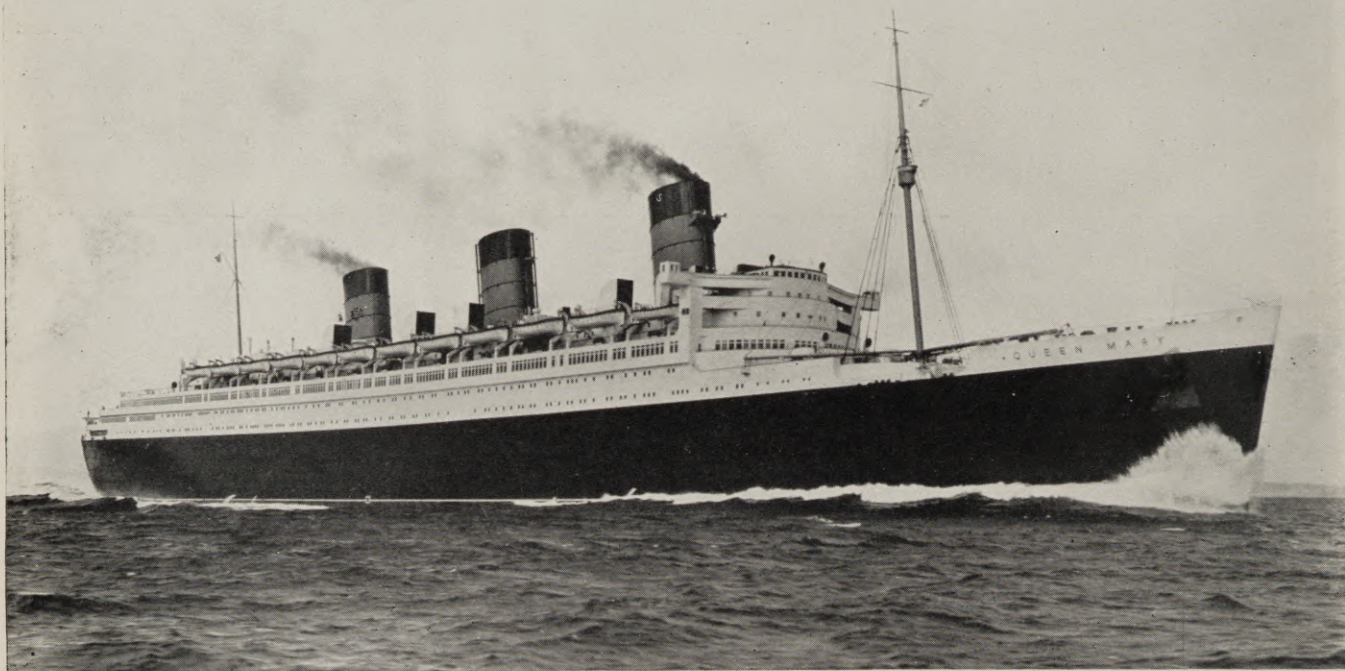
The Motion Picture CAMERA Magazine



OCTOBER, 1936

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by
American Society
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Next Month

● When the motion picture industry announced that all studios and interests would pool their Process Patents it created quite a stir in the Hollywood Technical Circles. We have dug into the details of this move and next month will present it to you in an interesting and authentic article.

● New things are popping up constantly in the motion picture industry. We will tell you of them next month. We will also have articles about some of the leading men behind the cameras.



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THE AMERICAN SOCIETY OF CINEMATOGRAPHERS was founded in 1918 for the purpose of bringing into closer confederation and cooperation all those leaders in the cinematographic art and science whose aim is and ever will be to strive for pre-eminence in artistic perfection and technical mastery of this art and science. Its purpose is to further the artistic and scientific advancement of the cinema and its allied crafts through unceasing research and experimentation as well as through bringing the artists and the scientists of cinematography into more intimate fellowship. To this end its membership is composed of the outstanding cinematographers of the world with Associate and Honorary memberships bestowed upon those who, though not active cinematographers, are engaged none the less in kindred pursuits, and who have, by their achievements, contributed outstandingly to the progress of cinematography as an Art or as a Science. To further these lofty aims and to fittingly chronicle the progress of cinematography, the Society's publication, The American Cinematographer, is dedicated.

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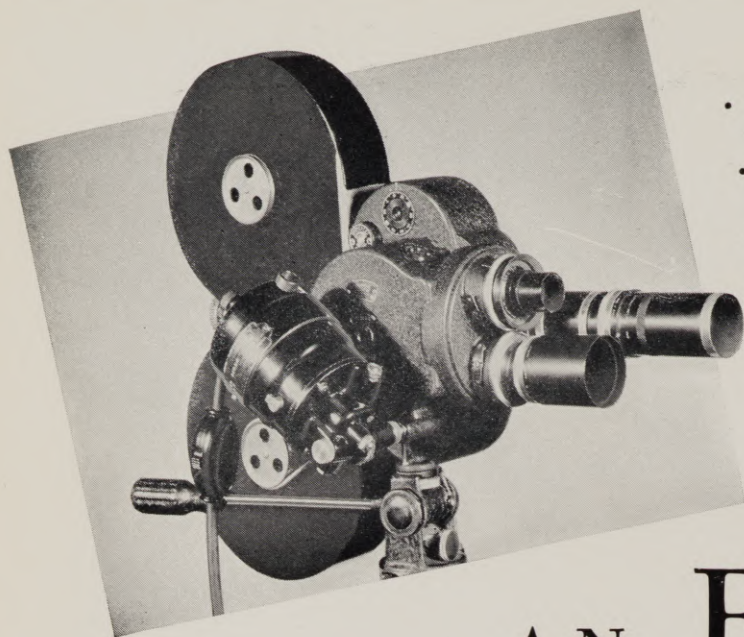
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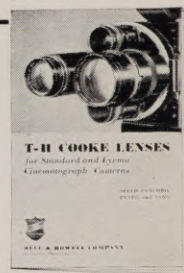
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Cinematographers Mourn Thalberg

IRVING G. THALBERG was acknowledged one of the greatest producing genius the motion picture industry has known. This genius was undoubtedly rooted in his fine understanding of human nature—an understanding that made him a friend of every individual associated with his productions. Those cinematographers who were privileged to photograph his pictures always found him sympathetic with their aims and discovered that his efforts for finer work were identical with their ambitions. With the passing of Thalberg the cinematographer has lost a friend whose encouragement helped them advance their profession.

Just What Is So Mysterious About

Color?

HOLLYWOOD is a poor place to try to keep a secret or to maintain a veil of mystery around any photographic process that may be employed in the course of studio production. Ours is a closely knit, tight little community whose inhabitants eat, drink, sleep—and talk—picture making. Confidences are not necessarily bared but routine items of mechanical procedure are debated and their relative merits, features and short-comings ruthlessly exposed from unbiased working viewpoints.

For some reason totally unknown to us, but not difficult to surmise, makers of some color processes endeavor to shroud their practices in thick walls of smoke-screen. The presumption is that such technical processes are beyond ordinary human comprehension and can be entrusted only to recently sprouted graduates of prescribed scientific reading courses.

As a matter of cold fact, the basic premises of color photography have long been in public domain. Almost any currently practising Director of Photography could, if sufficiently urged, bat out a color photograph or two in short order. Indeed, results would be limited only by the limitations of the particular process employed.

Which brings us to consideration of these limitations under actual production conditions. Almost any of the color processes now offered are capable of turning out splendid laboratory samples. But how do they stand up in the face of actual firing?

We diligently remained away from proprietors of the industry's newest infant, color. Parents are notoriously unreliable witnesses as to the behaviorism of their own offspring. Likewise, nursemaids whose acceptance of weekly wages implies a commendable and loyal blindness to unbecoming conduct. Rather, we sought out the youngster's playmates—the other kids in the neighborhood, so to speak—to find out their straight-seeing observations. In other words, men experienced in practical studio production methods with nothing at all at stake.

These are the studio men who have tackled the jobs of producing the half dozen or so color features that have gone through the mill in the last year or more. For obvious reasons of policy they don't care to be directly quoted. But they talk over their experiences with color in the mutually helpful spirit of trying to make something of it.

Tribulations are many. All of them are laid before the door of peculiarities of the processes. What follows is fairly general consensus.

At the present stage of development, there appear to be many still unknown qualities of colors in terms of photographic negative. Colors clash and fight among themselves. Strong colors trample over weak colors. Light absorption and reflection characteristics fluctuate with composition of pigment, texture of surface, intensity of light falling upon them and the angle from which it falls.

Colors perform strange tricks at most unexpected times and for no apparent good reason. One may suddenly decide to stand up and cheer, or roll over and play dead. And the perverse little devil usually does it at just the wrong time.

It is reported from one director, "Despite our best efforts, colors will suddenly pop up and bark at you."

Admittedly, it's a tough job trying to make these colors behave. Light readings are taken from light sources. On a set, with light pouring in from three directions, readings are taken of all three and the two highest are averaged. Exposure is set from this mean figure.

This estimate of maximum source light can be but a general approximation. Reflected light—light actually falling on camera lens—is seemingly impossible to measure accurately at present; manifestly, one can't take a meter reading from every square inch of the many colors on cast, wardrobe, props and set, nor from all the characters as they move to various points on the stage during the scene.

With exposure set for what is considered a safe average—determined from theoretical laboratory tests—it is only to be expected that certain of the colors will "pop out" while others, reflecting less than their average quota of light, wash out. It's a very involved situation. The marvel is that the color processes get as good results as they average in the face of their present stages of growth.

Constant alertness is maintained to keep these cunning colors from stealing scenes. An extra name is added to the camera crew salary roll. He is a sort of color script-clerk who makes a complete list of all colors appearing in the scene and where. This goes to the laboratory which tries to match these specifications with film, making such corrections on the film as are needed. But printing down, or up, to correct one color affects all the others and unbalances the delicate color composition.

How much of the total pictorial value of a scene is lost in these laboratory jugglings, by light cut-offs of camera prisms and filters, and such, is difficult to say. One director is quoted to the effect that one process conveys to the screen only about sixty percent of the scene's total possibilities. In other words, forty percent of the scene's production effectiveness is lost between lens and screen. The process isn't equal to its job.

Focusing by eye is practically an impossibility. With one type of color camera, one squints through a peep-hole in the rear of the machine and attempts focus through the back of the negative that registers the green. There are various and sundry instruments, measurements and calibrations which according to arbitrary charts, scales and formulae should provide focus determination. Under ideal conditions, it works.

Scratched negative is an ever-present hazard. Minute particles from the bi-pack and other sources gather at the gate and invade other camera areas. It is distracting, putting it mildly, and costly, for director and cast to repeat a perfect performance merely because negative acquired scratches. If scratches are not noticed on the spot, retakes are in order upon viewing rushes.

In California, sunlight from intensely blue skies is often highly polarized, falsely exaggerating the blue values on film. Pola-screens have not been used with any degree of success.

Faces of players frequently come up unnaturally and unflatteringly shiny. This is traced not so much to the make-up technicians who dig heavily into their resources to remedy the situation, as to the excess light which throws off a noticeable sheen.

Scene-taking is reported to run at least twenty-five per-

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Cameramen Pay Tribute to Blackburn

NO FINER GESTURE has ever been extended to a motion picture personality than that given to E. O. Blackburn by the first cameramen of the industry on Sunday night, August 30th, at the Vendome Restaurant when fifty cinematographers gathered to pay tribute to Blackburn on his tenth anniversary with J. E. Brulatour, Inc.

While the anniversary was the excuse for the dinner it was not the real reason. It was more of an acknowledgment and an appreciation for the many gracious things Blackburn has done for the cinematographers, both as a class and individually.

In ten years Blackburn has cemented many firm and fine friendships among cinematographers. A large portion of these friendships were born of some of the splendid deeds performed by Blackburn for members of the camera profession; deeds which started some of the men on bigger careers, placed them in more advantageous positions, gave them a firmer foothold in their chosen work. They were deeds that could be definitely pointed to as bringing concrete results; actions that evidenced not only fine business ability but that had mixed with it motives that emanated from the heart.

Many could not attend the dinner, either because they were on distant locations or studio work prevented. These men, more than a hundred, sent telegrams and

cablegrams of congratulations to Blackburn. Many from London, France, Italy and far distant ports, cabled their good wishes.

And those present, toastmastered by Hal Mohr, A.S.C., gave verbal expression to their feelings, their sentiments and their good wishes for the man who had given so much for their mutual advancement.

The motion picture industry has been lavish with its praise, but usually it has been given to people who occupy the key positions in studios—they have been what has been termed the "yes" variety. But the Blackburn Testimonial was one that emanated from the heart of the cameramen. It was sincere, wholesome and tendered as a true expression of the feelings of the cameramen toward Blackburn.

This dinner will long live in the memories of the men who attended. They will ever recognize it as one of the sincere things done in this kaleidoscopic industry. It will be pointed to as a testimonial motivated from honest hearts and to Blackburn, we believe, it will be the crowning event of a life time that has witnessed much that has been called great and that has attempted to glorify others.

That it was a surprise is certain; that Blackburn sincerely felt it was undeserved was evident from his

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James B. Schackelford, A.S.C.

I HAVE JUST completed a ride of forty thousand miles. It took me around the world and is my eighth major expedition with motion picture camera into far corners of the globe capturing and bringing back on celluloid scenes and sights seldom viewed by film-going eyes.

When Tay Garnett's much-publicized yacht sailed westward last November, I was with it. On July first, this year, I got back to Hollywood after shooting sixty-five thousand feet of background transparencies. It would cost any studio a million dollars and more to build sets for what I filmed; and another half-million to hire extras to take the place of natives.

Equipment for such an excursion is not elaborate but it must be precisely prepared. We took four cameras; a Mitchell, two Eyemos and an Akeley. And four still cameras; a Graflex, a Leica, a pocket-size Kodak and an eight-by-ten view camera.

In a cabin aboard ship, approximately eight feet square, I built a developing laboratory and loading darkroom. I had a machine developer of my own making which handled eight hundred feet of negative per hour. Chemicals were kept in storage tanks and circulated through developing tanks by means of thermostatic control. Storage tanks held thirty gallons of solution and were imbedded in mechanical refrigeration units. Developing tanks were of four gallon capacity. The temperature control system worked so well that solution was maintained within variance of one degree regardless of range of outside thermometer readings.

We sailed before I completed installation of a most essential item of equipment for a tropical camera — an air conditioning unit. With one hundred and ten degrees of heat in the atmosphere, and one hundred percent humid-

My Camera

ity, negative will not dry. If you ever outfit for a trip into tropics, by all means provide for air conditioning.

We started out with sixty-five thousand feet of negative stock and used every inch of it. We wished we had more. A good maxim is to estimate generously the film you will need — and then take along twice as much.

Lloyd's, of London, have worked out a very satisfactory insurance covering negative on such expeditions. It's on a sliding scale, protecting the raw stock value and then, for a progressive amount, the exposed negative. Fire and shipwreck must always be counted as a possibility, even though a remote one.

On the *Athene*, we made Honolulu, Japan, China, Indo-China, Malay Peninsula and many ports thereafter en route to London. We made innumerable treks overland to secluded districts. Many of these had never before seen a motion picture camera. In every instance we sought scenes typically illustrative of the region and its people.

And we had eye, as well, for what Hollywood terms "production value." In Tokio, for example, we got street scenes of great magnitude. In one of them, we made a truck shot extending for a half mile. Such shots can not be duplicated on studio back lots.

In China, in a community it is better not to name, we secured scenes that are utterly unbelievable. If any director tried to stage them, he would be laughed off the lot. It's a case of truth being stranger than fiction.

Twenty thousand human beings living in a single city block. At the right, a river solid with junks and sampans all densely populated. Here are families who have never put foot on shore. Humans are born, are married, live their life spans and die — on these boats.

In center, a street possibly twenty feet wide, seething with unwashed humanity. When we dollied along it, the mass silently split and then flowed together in our wake, as the sea fluids around a ship.

At the left, a sidewalk thronged with overflow from the surging street. Families make their homes on this sidewalk, in areas about eight by ten feet in size; their sleepmats rolled against the shuffling feet that pass.

Then the shops, indescribably small and dark and filthy. Above them, frame structures serving as tenements. Disease. Utter poverty. Defilement, moral and physical. Human wreckage. If there's a sanitation system, my nose was fooling me.

Scenes like that can't be made artificially. They just can't be staged.

Back in Japan, you find a nation of photographers. Set up a camera in any public place and you are inundated by a wave of serious technical questions. They are courteous and polite questions, but pester you nearly to distraction.

Picture production in Japan is at high tide. I'm told they are turning out more than six hundred features this year. Their photography is good; so is their sound. They work in long scenes which to us seem dreary, but the technique pleases native audiences. Where we have fifty cuts, they will use a couple. I saw one domestic production of twelve reels duration which had at least two reels given over to one long trucking shot broken only occasion-

Mileage is Upwards of 500,000 Miles

by
James B. Shackleford, A.S.C.

ally with what we would class medium shots but which were doubtless intended for close-ups. We would cover the incident in two hundred crisp feet.

Hollywood films are still tops. But they are doing away with the interpreters. The English dialogue and entire sound background is retained, but as an actor speaks lines the Japanese equivalent flashes to the screen with their printed symbols superimposed from top to bottom along the right edge of the picture. The effect is a bit startling to Occidental eyes, but local audiences love it.

Japanese authorities are touchy on military matters. If you shoot a street scene and a fortified mountain six miles away happens to show faintly — or if they imagine it shows — in the film, the censor nobs it. The only thing to do is to discover the military zones and religiously stay away from them.

Studio officials are avid for American ideas. Background projection processes intrigue and baffle them. They can't get away from the hot spot in center of the screen. There

would seem to be a wide opportunity here for Hollywood technicians.

A similar situation exists at Cairo. Here are studios as modernly equipped as Hollywood's but without experienced technical men. And the country is full of picture possibilities.

Most of these countries have their own strict rules and regulations governing activities of foreign cameramen. There is censorship and innumerable forbidden subjects.

Egypt is very strict. Film exposed there must be developed there and submitted for censoring. Jails are waiting for those who don't.

Generally speaking, if the visiting cinematographer approaches the proper officials in dignified manner and tells them honestly what he wants to shoot and what the film is for, he can fill his assignment. He learns what not to shoot, where not to intrude with his camera. A given amount of diplomacy is needed and it may take a few days to conclude negotiations, but in the end full official co-operation can be obtained. Moreover, he can return to the country in future.

Many of the countries have budding film industries of their own. Naturally, they look somewhat suspiciously upon any intruder. They have the human desire to protect home industry. When you explain you are not there to offer competition, everything goes smoothly.

In some countries, you pay export duty on negative exposed within their boundaries. The rate rests on some official's classification of your film. What you pay depends a great deal on your salesmanship ability. In India, we paid as low as one-tenth of a cent per foot.

Customs brokers can handle these affairs for you, as well as your temporary permits to bring cameras into the country.

During my twenty years of prowling around the world with cameras, I have come to learn the ropes quite well. I have little more difficulty getting shots in foreign lands than at home. There's always a way there, as here, to get what you need. It may require a few dinners and more or

Continued on page 422

Schackleford gets a shot of a horse trade on the Gobi desert.



Matching Technicolor Exteriors with Artificial Sunlight

by
Howard Green



Making a scene from "The Garden of Allah" using H.I.-Arcs for "booster light" in combination with reflectors.

BECAUSE the producers of some of the earlier three-color Technicolor productions (like "Becky Sharp") happened to make their exteriors as well as their interior scenes on a stage, by artificial light, quite a number of people seem to have jumped to the mistaken conclusion that there is something mysterious about the Technicolor process which makes it impossible to intercut scenes made by natural and artificial light. When "The Trail of the Lonesome Pine" was released, everyone commented on the beauty Technicolor gave the exterior scenes; but apparently the relatively few interiors, which we made on a studio stage quite as normally as though we had been shooting black-and-white, were so normal that they escaped notice. At any rate, the impression still persisted that in Technicolor, one couldn't mix sunlight and artificial light.

Nothing could be more wrong than such an idea. As long as the light is of the proper intensity and the proper color, it makes no difference to the Technicolor camera whether it comes from the sun or from a Sun-arc.

In "The Garden of Allah," Hal Rosson, A.S.C., and I proved this. In this production, we had a rather peculiar problem. Much of the action was laid in the Sahara Desert, and was filmed among the sand dunes near Yuma, Arizona. But our star, Marlene Dietrich, required a very definite style of lighting—one which Josef von Sternberg, A.S.C., devised years ago to enhance the glamour for which Miss Dietrich is famous. And while this lighting is simplicity itself using artificial light, it is extremely difficult to achieve with the less controllable natural sunlight.

So it was decided to make only the longer shots on location, and to make all of the closer shots in the studio, by artificial light.

Notwithstanding all the fears of the rumor brigade, this worked to perfection. Our lighting problems were much easier. Miss Dietrich's close-ups were eminently satisfactory. And on the screen, even we who photographed them can hardly find any difference in the visual quality of the arc-lit close-ups and their companion sunlit long-shots.

Matching up these two lightings was surprisingly easy. When we made the exterior shots we followed Technicolor's familiar policy of recording accurate photometric readings

of the intensity and direction of the light. When we came to make the closer shots on the stage, we had this record of the light we were to match. All that was necessary was to build up our light-level until it corresponded. This matched up the intensities of the natural and artificial light; but, how about matching the color? Fortunately, this had been taken care of in designing the lamps themselves. From the start, Technicolor has taken normal daylight as the normal in lighting, and in designing the "H.I. Arcs," "Side Arcs," etc., used in lighting Technicolor pictures, the Mole-Richardson engineers have produced light-sources which radiate light almost identical with normal daylight. The side-arcs are a satisfactory match for daylight; the high-intensity "H.I. Arcs" and "Ultra H.I. Arcs" are a trifle strong in their blue radiation, but when fitted with the standard No. 53 very light straw-colored gelatin, their light cannot be distinguished from sunlight. We used "H.I. Arcs," placed rather high on a parallel, to produce the strong, high front-light best suited to Miss Dietrich's personality, and used the Side Arcs as a general "fill-in light" where necessary. The resulting close-ups were infinitely more pleasing than we could possibly have made them with the less precise tools of natural lighting, yet they did not in the least look as though they were made in the studio.

The same similarity between modern arc-light and natural sunlight made it possible to use arcs for "booster" lighting. On the longer shots, we used ordinary silver and lead sun-reflectors, just as one would do in a black-and-white film. But when we came to shoot the closer angles, we found a definite advantage to using artificial "booster" lighting instead. In the first place, it is much easier to get the rather high intensity needed for color cinematography from a high-powered arc spotlight, like the 120-Ampere "H.I. Arc" or the 150-Ampere "Ultra H.I. Arc" than from a reflector. And with a spotlight, you can control the spread and the intensity of the beam with the greatest precision—which is something you can't do with sunlight and reflectors. Moreover, we found the artificial light far easier on the actors' eyes than reflectors. Even the most experienced players don't particularly enjoy facing a battery of reflectors, and there are some who simply cannot be natural when they have to look into a glaring reflector. But using the new Mole-Richardson arcs for "boosters," we found that though we were throwing considerably more light into the shadows than would be necessary in black-and-white, none of the actors seemed to notice it at all.

In making "The Garden of Allah" we also had several opportunities for pioneering in Technicolor night-effects. Some of them, we did in the daytime, with natural light and filters, much as one would make a filtered night-effect in black-and-white. Only, of course, instead of using the

Continued on page 426



The foundation of the process is a special camera developed mechanically by our own engineers, and optically by Hartley Harrison. The optical unit is fitted to a specially modified Bausch & Lomb "Raytar" lens. By means of this optical unit, the picture is divided into two full-frame size images, side by side. These images are photographed on two separate films, which run through a twin movement. This movement is essentially a standard Bell & Howell movement but with two apertures placed beside each other, and driven together from a common shaft. The film-feed through the camera-head is practically identical with that of a standard Bell & Howell, except for the fact that two films pass through side by side. The magazine is not unlike the standard types made to take 1,000-ft. rolls of 70mm. film. It is, however, fitted with special light-traps and spools to permit using two 1,000-ft. rolls of standard 35mm. film.

Designing the twin take-up was at first quite a problem, but it was ultimately solved by a suggestion made by a practical Cinematographer. As the design now stands, a split take-up pulley is used: one side of this is attached to a hollow shaft which drives one take-up spool, while the other side of the split pulley is fixed to a second shaft revolving inside the outer one, and driving the second take-up. The whole is driven in the usual manner, by a fabric belt. In this way, a positive friction drive is assured, allowing each of the two films to be taken up independently. A similar split pulley and twin shaft arrangement is provided at the feed retort, so that the film may be wound

Color for "Bread and Butter" Production

by
Dodge Dunning, A.S.C.

THE use of color in feature productions has, almost without exception, been regarded so far as pertaining strictly to the more pretentious class of major releases. The makers of the Class B major-studio films and the makers of Independent productions have been able merely to talk about color; actually to use it was patently out of the question, since the added cost for first-line color might equal or exceed the smaller production's entire budget, and the less costly systems necessitated a gamble on what might be very inferior color. Yet there have been more than a few of these program and Independent productions which could well have benefited more greatly from color than some of the "specials" which actually used it.

It is specifically to meet this demand that the Dunning Process Company has evolved Dunningcolor. We believe that in it, we have successfully attained the goal sought: a color system which gives good commercial results with an absolute minimum of added expense, and which eliminates the ordinary gamble connected with color-film production.

Dunningcolor, for the present, at least, is a perfected two-color process. It is not bipack, nor does it involve reduced-size images and optical complications. It yields two normal black-and-white negatives on separate films, bearing normal-size frames. As in any two-color process, one of the negatives is exposed through a red-orange filter, and the other through a blue-green one. Printing is on single-coated standard positive stock. In other words, the process eliminates the blurred blue-printer negative unavoidably a part of bipack, and the loss of definition inevitable in double-coated prints.

backward in the normal way, or a loop of belting, under spring tension, may be used as a brake on the feed.

The focusing system of the camera is of special interest, as it embodies also a color-balance control feature never before used in a color camera. The image is focused in much the usual manner through a magnifying focusing microscope built into the camera housing. Since the process is at present a two-color process, it will be evident that the image visible at either of the two apertures must be a color-separation image; i.e., filtered by one or the other of the two color filters used. In other words, the filters and the optical unit have divided the lens' image into two, separated both physically and chromatically.

The focusing microscope reunites these two images into a single, normal image. At the same time, a control is provided by which the Cinematographer can not only check

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A.S.C. MEMBERS

ON PARADE

● **John L. Herrmann**, the A. S. C. member who took his camera to the South Pole with Admiral Byrd's last Expedition, is garnering world-wide honors for his Antarctic feats. The Royal Photographic Society of Great Britain awarded him a Fellowship, making him the only F. R. P. S. among American newsreelers, and Congress voted him a special Congressional Medal of Honor. Congratulations, John, for gaining the highest honors on both sides of the Atlantic!

● **Harry Perry, A. S. C.**, has returned from his second jaunt across Europe. This trip he shot backgrounds for both Goldwyn and Paramount. Harry is becoming the long distance commuter of the Society.

● **Paul Perry, A. S. C.**, has moved himself from Manila to London. He is launching the Perrycolor Film Laboratory in conjunction with Cinecolor of Hollywood according to latest reports. Between his Manila and London interludes Paul made a series of color shorts in India for the Franklin-Granville exhibition.

● **William Daniels, A.S.C.**, has found a new meaning to the term "arm chair Cinematographer." Bill, laid up with an infected foot, refuses to let a little thing like that keep him off the sets where he is photographing Garbo in M-G-M's "Camille." He's directing the photography from a wheel-chair! And they do say the rushes look as beautiful as ever.

● **Leo Tover, A.S.C.**, has returned from location at Santa Cruz, where he was shooting Claudette Colbert in "Maid of Salem" for Paramount. The crew camped five miles from location while shooting, which made those five o'clock calls something unanimous when the honk horn blew.

● **Merritt Gerstead, A.S.C.**, is fishing at June Lake between pictures at Universal Studio. If his story is good, we'll publish it next month . . . but it must be good.

● **James VanTrees, A.S.C.**, and **Lucien Andriot, A.S.C.**, are both shooting at the 20th Century-Fox lot.

● **Chas. Schoenbaum**, shooting for Sol Lesser Principal Pictures. It's his second Bobby Breen picture.

● **Ray June, A.S.C.**, is in his 13th week on the Eleanor Powell dance picture at M.G.M. Ray should know a few new steps by the time he finishes.

● **Emery Huse, A.S.C.**, our technical editor, is A.W.O.L. In Rochester for several more weeks.

● **Dr. Herbert Meyer, A.S.C.**, one of our editorial advisory board, is also A.W.O.L. Just hanging out in Binghamton.

● **John L. Herrmann, A. S. C.**, is going in for politics in a big way this year. Since last winter, John has been sta-

tioned in Cleveland, in charge of newsreeling for Paramount News. In this post, he has "covered" all the national political conventions except that of the Democrats, which was in Philadelphia. When the last convention closed, John opined he'd done about everything in political newsgathering except travel in a Presidential train and campaign with a Presidential candidate. A few days later came an invitation from President Roosevelt to ride with the Presidential party from Cleveland to "cover" the President's speech at Chautauqua, N. Y. With one of his ambitions fulfilled, John was literally bowled off his feet by the next assignment, which now has him assigned to tour the nation "covering" Governor Landon's campaign tour. And what is Lensman Herrmann's political faith? "I haven't any," says John. "In this game, you can't have any political preferences. Democrats, Republicans, Socialists, Unionites, and all the rest have asked me that question, and they've all been splendid in helping me get my news shots: how can I play favorites? Besides, the truth of the matter is I've been so darn busy keeping up with the conventions and candidates, I've never been in one place long enough to register. Even if I did like one candidate or party better than the others, I couldn't vote!"

● **E. O. Blackburn, A. S. C.**, has been hospitalized in the Good Samaritan Hospital. But he'll be out soon.

● **John Boyle, A. S. C.**, with Al Gilks, A. S. C., present address London, has joined forces in trying to find some sunshine. A few months ago John airplaned to Egypt in search of old Man Sol. Now he has Gilks in his entourage in search of the elusive Violet Rays. This time the duo are week-ending in Knocke, Belgium, in search of a bit of California Sunshine. To prove it here is their picture on this page, twin-cycling around . . . for what they claim was in search of sunshine. Pay particular note of the nice little bells within reach of their left thumb. Do they have fun jingling along the board walk.

Below you have John "Sunshine" Boyle and Al "Sunkist" Gilks, formerly of Hollywood, now of London

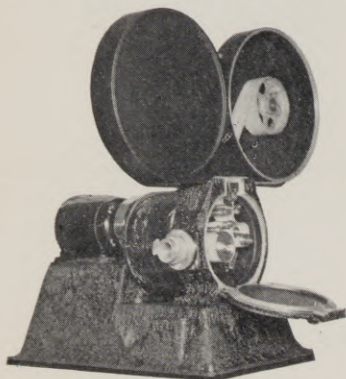


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My Camera Mileage is Upwards 500,000 Miles

Continued from page 417

less wire-pulling, but scenes inevitably find their way into the camera.

Nor is the work devoid of thrills and memorable experiences. A few years back I was in the Gebi Desert with Roy Chapman Andrews on an expedition in behalf of the American Museum of Natural History, of New York. One day, I stumbled upon some strange objects. We unearthed more of them. They were dinosaur eggs. Scientists say they are fifty million years old.

Another time, I discovered the largest land mammal yet uncovered. He was a huge fellow, a fourlegged lad thirty-five feet long and twenty-five feet high at the shoulders. Scientists reconstructed him from the skeleton and affixed to him a name twelve syllables long. He was a playmate of the dinosaur, which makes him older than even a radio comedian's jokes.

On this recent trip, I discovered more trophies; this time on the plains of Ghizeh, in Egypt. The camera was set up on a group of camels. In the rear backward, a pyramid reared its angular peak. I just happened to look at the ground at my feet. There, in loose sand, I saw pieces of flint that had been worked on. Curious, I extended my search. Within two or three hours I had picked up fifty ancient flint arrowheads, tools and implements. Archeologists say they date back fifty thousand years before building of the Pyramids.

These, as are the Gobi Desert discoveries, are in the American Museum of Natural History, in New York.

I am sadly aware that a number of studio efforts to acquire useful background transparencies might be labeled museum pieces, also.

It is painful to think of, and needless to enumerate, the costly junkets which traveled far and brought back a hundred thousand feet of film of which possibly one hundred found its way into the picture as ultimately edited.

From so sorrowful experiences many studio production heads are loath to attempt foreign background scenes, gambling on set construction which is under direct eye and control.

But this last trip has convinced me, and the film itself is conclusive evidence, that properly made transparencies can not be equalled. They are real, convincing, authentic, abundant in living detail and true expression of native movement. They have magnitude and "production value" obtainable in no other way.

It matters little who builds it or who directs the action, a scene laid at the Raffles Hotel, Singapore, is not truly duplicatable on a studio set. It lacks in

color, in atmosphere; it is only a substitute, however well done.

Audiences are Hollywood-wise. They admire sets, but in tongue-in-cheek reservation, for they recognize the staging. There can be no compromise with reality.

I believe that Garnett's picture, tentatively titled "Trade Winds," will do much to prove this point to production executives. I believe it will appeal to audience appetites jaded with studio fabrications. Its very realness—even its educational content, if you will—will carry conviction to the story.

Cost is as nothing compared to studio preparations of equal magnitude. Moreover, actual scenes have a naturalness and majesty no studio on earth can simulate at any cost.

This current trip was under perfect conditions. Garnett was author of the story and director of the picture. He was on his own, subject to no home-office bridling. We shot scenes from final script. Every frame is usable in the assembled picture for release.

If cameramen are to bring back workable transparencies, they must work from script that is not being revamped during their absence. They must know exactly what is wanted and how the scenes are to be used. Most disastrous experiences of the past can be laid at the door, not of the cameramen, but of vacillating studio story policies.

Cameras shot scenes for one story. When they returned, an entirely different treatment of the story was in work. Worth of transparencies should not, in all fairness, be damned on this score.

I look for a wider adoption of this method of handling foreign settings among producers of important pictures. It requires only a degree more of thoughtful planning, of non-fluctuating stories, of producer confidence in distant units.

American audiences have seen just about all the available locations and the imaginative creations of set builders. Foreign settings done in transparencies open an entirely new book of story framing. In my little black book I have hundreds of locations, in every corner of the globe, that are prodigious with new pictorial possibilities—and strange, breath-taking sights.

There is the island I know that is inhabited exclusively by ants who have built a lilliputian city of skyscrapers, homes and highways; the man-eating tree; the rock jutting perpendicularly from the sea on whose sheer stone sides some three hundred people eke out existence; the tattooed-faced cannibal

cuties who would rather take a tasty nip from your flesh than kiss you; and, in southern Asia, hairless apes.

And—for who am I to disbelieve venerable South Sea sailing captains?—sea serpents.

I hope I shall be filming them one day soon. I have cameraed over a half million miles. I think I can stand another half million.

Cameramen Pay Tribute to Blackburn

Continued from page 415

remarks; but such is always the viewpoint of a big man, of a man who gives not to receive, but to help; and who feels and thinks that is his every day work. But Blackburn has given in greater measure than many; given more than circumstances called for and assisted when it was really not his concern. It was this creed of Blackburn's that makes him believe that such a testimonial was unwarranted.

As a lasting memory a diamond studied watch was given to him by the men. The presentation was made by Hal Mohr. Blackburn treasures this token above all his worldly possessions.

Color for "Bread and Butter" Production

Continued from page 419

the balance of his color-separating filters, but vary it to produce a normal effect under almost any lighting conditions. If, for instance, it is late in the day and the light is yellow, the Cinematographer can, by a simple twist of a dial, vary the filter-balance to reduce the amount of red recorded, and increase the blue proportionately, thereby getting a normal color-balance on the screen.

In making interior scenes, a Cinematographer photographing color with the Dunning Camera can work substantially the same as he would in black-and-white. It is necessary to use about 65 percent more light than would be used for the same scene in black-and-white, to offset the absorption of the filters, and the lessened intensity of light reaching each of the two films. Aside from this, however, no basic change in lighting is necessary, since the camera can be easily and quickly balanced to compensate for the color of any light-source.

The two negatives are developed to normal standards; this may be done in any good black-and-white laboratory.

The prints are made on ordinary positive film, by a special process. In this, first one negative is printed, and the resultant print developed and colored; then follows the second printing. This printing is developed and toned, and the result is a single-coated color-print in

which the two color-images are literally intermingled. Both negatives are critically sharp; both of the color-images are sharp; and the resulting fully colored image is perfectly sharp.

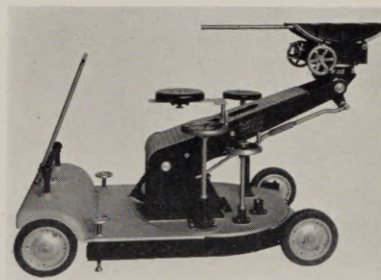
The results on the screen are fully equal to those produced by any two-color process; in many respects, they may be accounted superior to the majority. In the first place, the two negatives are perfect two-color separation negatives. They are free from the familiar defects of bipack, and from the optical aberrations of the various reduced-image single film processes. The print therefore should be better, regardless of how it is made. With the print made on single-coated positive stock, as it is, it, too is measurably superior.

In addition, due to the control of color-balance possible in the camera, the color-balance in the print is more consistently normal, and requires less manipulation in the printing. Due also to this control, and in a measure also to

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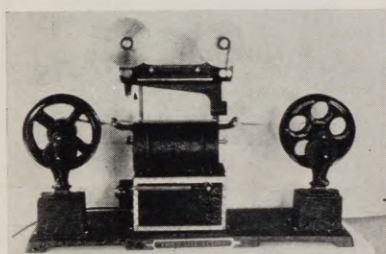
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the colors used in printing, a markedly greater range of color is obtainable, in some instances approaching a three-color result.

The cost of filming a production in this process is scarcely greater than that of black-and-white—and the element of chance has been wholly eliminated. The color-camera and its accessories are available at identically the same rental charges that are standard for black-and-white equipment. The camera work may safely be entrusted to any competent Cinematographer as long as he approaches the task intelligently; certain Cinematographers, including Ray Fernstrom, A.S.C., and others, who have familiarized themselves with the process and the operation of the equipment, are available at their prevailing salaries if the customer has no other preference.

Thus the actual cost of shooting does not differ from that of black-and-white.

The negative used at present is standard Eastman Super-X Panchromatic. This may be bought on the open market; twice as much negative is of course necessary for the color-filming.

This negative may be developed by any reputable black-and-white laboratory. In fact, the Dunning laboratory does not handle negative developing; on our own productions, the negative thus far has gone through the regular processing of the International Cinema Laboratory. Thus negative development, aside from the extra footage involved, is on exactly the same basis as monochrome.

The rush-prints are generally printed in black-and-white, from the red-filter negative. This gives a print of absolutely normal cost and quality.

Up to this point, the cost to the pro-

ducer has been exactly that of black-and-white, except for the very slight cost of the extra negative film and its development. And in the black-and-white print made from the red-filter negative, the producer has in every way a good, commercial black-and-white print of his production. If he wishes to, he can have black-and-white release prints made from this negative, and release his picture in black-and-white without loss of photographic quality, or added cost in comparison to a normal black-and-white picture.

If, on the other hand, he wants to release his picture in color, the second (blue-filter) negative can be cut, and the picture printed in color. Due to the printing methods used, this is very economical. The positive stock used is standard Eastman positive, and may be obtained on the open market at standard prices. The cost of making the color print is as low as can be found anywhere.

Therefore, the producer has a variety of alternatives. He can make color-prints for the key runs of his picture, with the rest of the releases in standard black-and-white, using the color where the returns will be greatest, and insuring himself with a good black-and-white product elsewhere. He can make his domestic release entirely in color, sending a lavender of the red negative abroad, for black-and-white printing for the foreign releases. Or he can, through the Humphries Laboratory in London, a Dunning licensee, make all or part of his foreign releases in color. The same system incidentally, will benefit the foreign producer, as the second Dunningcolor camera is now in use at the Humphries plant in England.

What Is So Mysterious About Color

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cent slower than prevailing schedules. This exclusive of re-takes and despite the feverish speed camera crews are forced to work. The extra time is taken up in light measurements, application of strange registering instruments, re-threading of cameras, re-carboning of lamps, tests, inspection of film for scratches, and what seems to be a miscellaneous puttering in abstracts.

Background transparencies are not now usable because of inadequate lighting. Apparently, miniatures are an impossibility. Nothing smaller than a 35 mm lens will fit into the camera. The wide-angle 24mm and 25mm lenses required for given types of work can't be employed. Nor are high-speed cameras generally available. In making "The Trail of the Lonesome Pine," Walter Wanger had actually to blow up a bridge and a steam shovel to include this item of business in his picture. Pictures such

as San Francisco, in all probability, simply couldn't be made by any currently offered color process.

Studios are shooting color pictures outdoors as much as possible to avoid heart-stopping electric bills. Most of Warner Bros.' "God's Country and the Woman" color shooting was done on an outdoor stage on their back lot. During "Ramona," a scrim measuring some eighty by one hundred feet was stretched over a stage. Plenty of fun was had by all when breezes blew, as early-day producers can easily imagine.

Generally speaking, opinion is expressed that if the color enthusiasts would turn over their processes intact to practical studio production men, they might be able to iron out the kinks from a practical angle and develop color's commercial application. It is pointed out that budding young scientists fresh from campus lecture halls may know

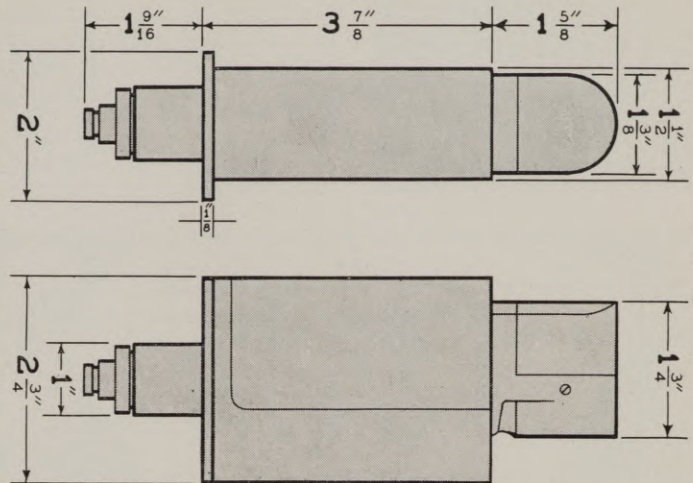
their theory, but lack useful knowledge of picture business.

Ardent colorists were in the saddle during "Becky Sharp" and "Dancing Pirate." Results apparently satisfied their color theories, but not the theater-going public. Walter Wanger figuratively tossed the anointed experts overboard and had his experienced studio executives produce a successful picture.

These men, wise in picture making, subdued the color, de-emphasized it. In other words, used it as sparingly as possible. Not a high tribute to color's professed dramatic content. It was distinctly a minor ingredient.

Colorists have involved themselves, in typical academic fashion, with unwieldy terminology and nomenclature all their own. One of them has even discarded the f. system. They refer to a lens at f7.6 as No. 16 stop. It gives the appearance of creating a mystic fraternity with language unintelligible to the lowly uninitiated.

Yet, in the few cases where cinematographers have been called in to render first aid, they have disregarded the colorists' "you can't do that" and have calmly proceeded to do it. In one specific instance, the cinematographer worked in light key much lower than demanded by laboratory-conceived charts and results were surprisingly eloquent. But the colorists continue to pump in



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Practical camera and laboratory men have developed studio photography to its present high standard of commercial application. Practical studio men have done likewise with sound. Practical producing brains made the only commercially successful color film to date—the "Pine" picture.

These same practical studio-trained minds might perfect color processes to a point of general studio and theater application if given opportunity.

It requires little debate to establish that a cinematographer of two decades' experience in concocting commercial film fare is equipped to shoot a picture better than a color faddist, and to do whatever harnessing of the process that may be needed to make this better picture. The same applies to studio laboratory technicians. It has already been fully proved with directors.

Reports mainly have it that current color processes have all too definite limitations in reproductive capabilities under actual production conditions, that too little is now known about the play of light on colors, that cameras need design improvement and a wider range of performance, that processing is done behind barred doors, that costs are needlessly high, that the whole subject is smothered in uncalled-for pseudo theory and technicalities, that the stiff pose at dictatorship and master of mystery by colorists is fatal to their own ends, and that young blades from science academies are not necessarily picture producers.

Studios, despite the battling from professional colorists, may yet raise color to a full-grown and helpful member of the industry. When and if they do so, the credits—and profits—are rightfully theirs.

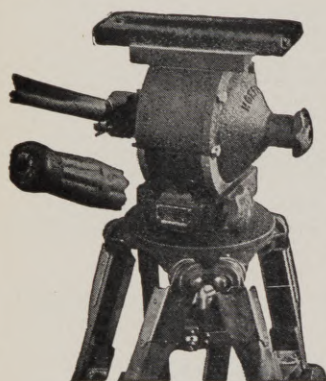
Matching Technicolor Exteriors With Artificial Sunlight

Continued from page 418

heavy red filter that gives a night-effect in monochrome, we used a blue filter on the Technicolor camera. But our most effective night-shots were made at night. In some cases it may be possible to get a useful night-effect simply by using the High Intensity arcs without their normal straw-colored gelatins; but we more often used them quite normally, with their gelatins, and here and there on an "Ultra H. I. Arc" or a powerful Sun Arc, used a blue gelatin to give a little glint of bluish light in the back-lighting.

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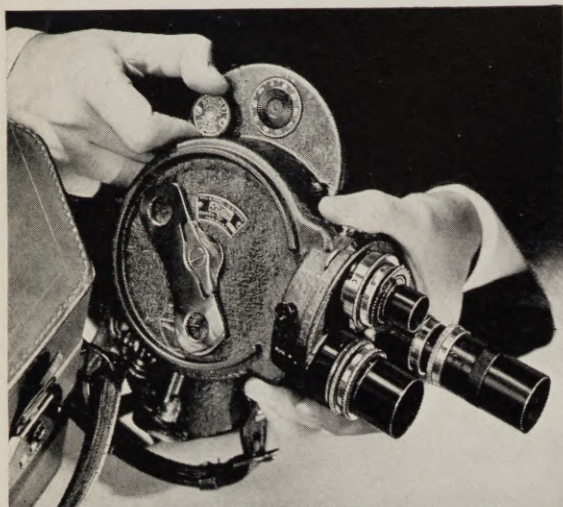
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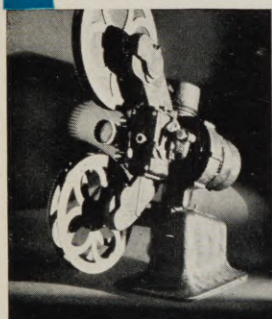
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AMATEUR MOVIES

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this issue

Newsreeling the Olympic Games
Camera Honesty Not Always Best
Cine Thrills on an African Holiday
Cinefilming Movement
... and other features

OCTOBER
1936



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Next Month . . .

- You receive some hints on shooting Football direct from the boys who make these reels. This will be first-hand, authentic information that'll give you the sort of help you'll want for your own Gridiron efforts.
- If things come through in time, we will give you another news reel scoop. You have enjoyed the stories coming from the Paramount newsmen, if your mail is any indication. We'll give you more.

Newsreeling the Olympic Games

by
Lewis Buddy, Jr.

Manager, Paris Office—Paramount News

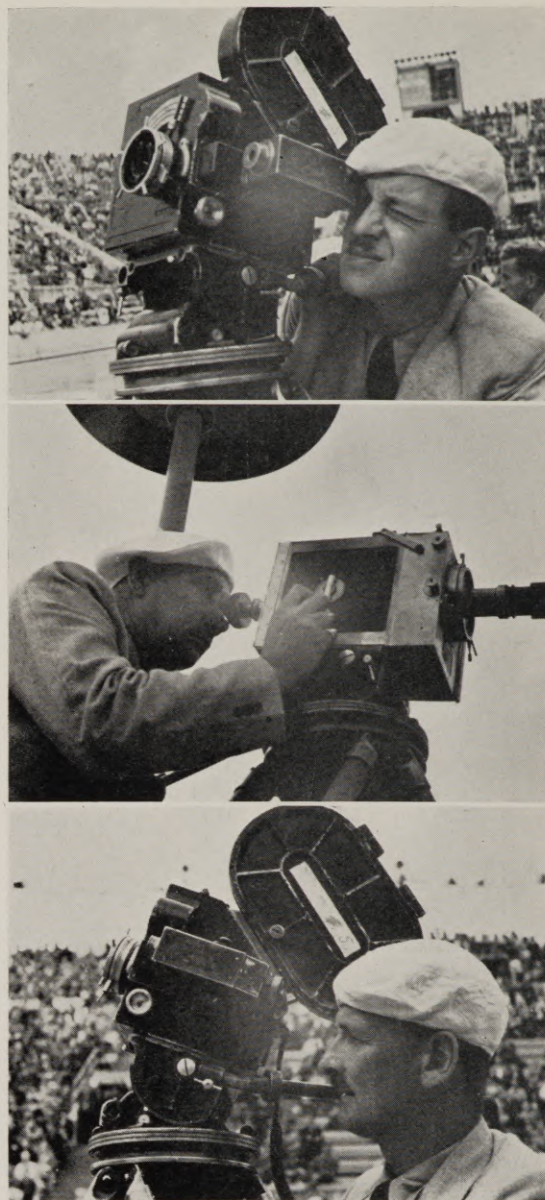
THE eleventh renewal of the Olympic Games in Berlin presented to the newsreels a two week period of pressure work perhaps unequalled in newsreel annals for sporting events. The boys who worked in Abyssinia, those who are working at present in Spain and those, who down through the history of camera reporting have been asked to face all sorts of conditions and dangers in gathering their news, expect to allow for trouble.

Some months ago the German Minister of Public Enlightenment and Propaganda placed Miss Leni Riefenstahl in charge of all motion picture work in connection with the Olympic Games. Her title was and is Manager of the Olympiade-Film G.m.b.h. In order to obtain the necessary permission to cover the Games the local and foreign newsreel companies were obliged to enter into a contract with Miss Riefenstahl. This contract in effect, gave her complete control of all newsreel activity during the Olympic period. With an estimated 50 cameramen assigned to the Olympic Stadium alone, Miss Riefenstahl set about her job which is to produce an official Olympic film for world wide distribution.

The newsreels were regimented into fixed locations and restrictions were placed on the amount of film they could export for their out-of-Germany editions as well as the amount of film which they could release in their German editions. In all fairness the export restrictions did not work any hardship on the reels.

The four newsreels operating regularly in Germany are Paramount, Fox, Ufa and Emelka. The other American newsreels have reciprocal arrangements for German coverage of all kinds with one or the other of the two German companies. These four, mentioned above, used from six to ten men each. Naturally, they had some difficulty keeping abreast of Miss Riefenstahl and her legion of some 50, but on the whole turned in creditable jobs. No foreign cameramen were permitted to operate in Germany which is usual and was not a restriction instituted for the Games. Oddly enough it is difficult to inculcate into the minds of those in power that a French, and English or an American camera reporter should have as much right to report the Games as the English, French and American newspaper reporters.

All cameramen were obliged to wear a special uniform, light grey in color with a white linen beret. This was an instruction to which no one took exception because it certainly made for harmony in the very impressive ceremonies that punctuated the Games. Miss Riefenstahl, herself, wore a feminine version of the same uniform.



At top, P. B. Steinborn, of Cologne, center, B. Stindt of Berlin and bottom W. Urban of Hamburg, all Paramount news men.

Paramount News sent me to Berlin several weeks in advance to make arrangements to bring to its world wide subscribers the best and fastest possible coverage on the Games. The negatives were developed immediately in Berlin and prints dispatched by plane, boat and Zeppelin to the various foreign offices of Paramount News. A special twice-weekly service went to all continental countries and the twice-weekly plane service to the Orient carried the latest news in pictures to the Orient by way of Indo China, Hong Kong and Yokohama. A staff of assistants was sent from the Paramount News offices in Paris and London especially for this one job.

The camera crew of Paramount News, headed by Bruno Stindt, veteran of many years of headline hunting, numbered six. They shot during the entire two weeks in excess of 40,000 feet of negative. The other newsreels exposed approximately the same although one or two probably exceeded this figure. It is estimated that Miss Riefenstahl, for her official picture, exposed approximately 250,000 meters

Continued on page 440

Camera Honesty Is Not Always

Best Policy

by
J. R. Johnson

ONCE upon a time the axiom held true that photographs, like figures, tell no lies. That was in the era before financial jugglers learned their fiscal acrobatics and photographers found out the countless tricks that can be played with camera, lens, negative and print.

The portrait photographer employed subtle retouching. The commercial photographer performed all sorts of wonders with composite prints. The photographic reproduction could no longer be relied upon as a relator of cold, unvarnished truth.

All of these elementary expedients, the motion picture photographer has adopted—and more. Until, today, a filmed scene whether by professional or amateur cinematographer is expected to be an enhancing and glorifying treatment of the subject rather than merely a factual rendition of detail.

That's as it should be. That's why leading cinematographers in both ranks are essentially artists rather than detailing draftsmen.

There is nothing dishonest nor scandalous about this. It is as a beautiful woman using judicious lip rouge or dusting of powder. The element of deception does not enter. All want to appear to our best advantage. It follows that all want to be photographed to best advantage. Particularly is this true concerning women. The studio cinematographer, of course, has greater lee-way in imparting imaginary qualities to his subjects than does the amateur. But many of the first principles of studio work are directly applicable to the serious and advanced amateur's work.

What painters call composition is the underlying element of every scene. In short, a well-balanced and harmonious arrangement of the several factors comprising the picture. Such a picture is pleasing to the eye. It contains no distracting items. The eye of its own volition flows to the center of interest.

Emphasis is placed where it should be. Details of secondary value are kept at that level. There is a foreground and a background to every picture, in proper relationship. A woman's gown does not take attention from her face. A setting does not overpower the focused figure.

Much can be gained from a perusal of any good textbook on this general subject of composition. You will find innumerable pointers that you can lift for your guidance. Simple rules that always apply; as, an horizon should always be slightly above or below the center line of a picture, never at the center line.

A deal of your filming will be of persons; members of the family, relatives, friends. In this work your camera can well concoct a few flattering and complimenting distortions of drab fact.

Generally speaking, all persons have their good photographic points and others not good. This applies to some of our most noted studio stars just as it does to those not so famed. The job of the cinematographer is to classify these points and in his work stress the good features to the eclipse of the others.

A variety of poses from a portrait photographer will illustrate this point very well. Certain of the poses will be so much kinder to the subject than others. They feature the best points.

Size up your circle of photographic subjects and catalog their best features. Study them in profile to full face, to the other profile. Then, when filming them, use the most flattering angles as much as you can.

Any subject can be photographically bettered by simple procedure. Perspective has much to do with it. A person with jutting chin must be lighted and shot from above. This will soften and subtract from the unwanted prominence. Contrariwise, to light and film from a low angle will emphasize the chin—which you may have occasion to do.

Excessive wrinkles and lines in the face can be "burned out" to a considerable extent with a direct light that casts no shadows in these minute crevices. A soft diffusing filter will work wonders in smoothing out facial linings.

Hardly a single scene is photographed today in studio practice without the use of some type of diffusing screen. In most of them, the diffusion is so delicate that it is noticeable only to the trained technician but is responsible for much of the charm, naturalness and "quality" of modern cinematography. In this regard, compare production with newsreel photography.

Corrective make-up in nominal application is not beyond the amateur's province. Helpful handbooks are obtainable from makers of screen make-up. It is used much the same way that lighting is used to model faces; undesirable features are shadowed from prominence.

So, a broad nose would be thinned to the camera by highlighting the ridge with a lighter paint and shadowing the walls of the nose with a darker shade. Other structural defects can likewise be subordinated into shadow.

Most women like to dine at candle-lit tables. They know the soft light is friendly and complimenting. In photographing them, you can use light correspondingly kindly. You can easily hang thin scrim of transparent silk or other delicate fabrics before your light units to take away the harshness of intense light.

For the same end, use gold reflectors instead of silver for kicking light into faces when in the sun. It is softer and more pleasing on film.

In close-ups, remember that eyes and mouth are the most expressive features. Light them accordingly and arrange your composition so they attract first interest.

The hair frames the face. Don't neglect it in your lighting. Play with backlights and toplights to gain all the beauty that is resident. You will find this adds beauty to the face also.

Look upon persons coming before your camera rather as raw material for your photographic talents than as items to be lensed as is. Get away from harsh definitive detail and strive for visual effects. Take artistic license with your lights. Don't be afraid to break whatever rules you may have been given about one-source light. If you get a better picture by having light play on your subject from several angles, by all means cheat a bit and do so.

Continued on page 442



When you travel in the war zone your papers must be in order. Here guards are inspecting the credentials of a Paramount News cameraman.

A FEW WEEKS AGO I was up in Boston covering a Soap Box Derby. It was a Friday night and I had just got back to the hotel to wash up and ship my film, when the telephone operator told me that New York was calling.

A few minutes later A. J. Richard, editor of Paramount News, got me on the phone and asked me if I wanted to take an assignment covering the Spanish Civil War which would mean catching the SS. Bremen sailing the following day at noon. I certainly did want the trip and you can be sure it meant fast stepping down to New York, clearing my passport, and even forgetting to make out my expense account for the story I had just been working on. Incidentally, I happened to go through my miscellaneous equipment a few weeks later and found I was still lugging the pictures of the Boston Soap Box Derby around with me in Europe.

The assignment was somewhat of a blind one, as no one knew exactly what was happening in Spain or what might happen in Europe. Paramount's first idea was to get an American cameraman to Europe and so be prepared for any eventuality. For that reason I was shipped off aboard the boat and told to expect radioed orders. But by the time the boat got to France it was inadvisable to be too specific in wires, and my only radio was to report to the news editor of Paramount's Paris office.

Once off the boat, I found a very tense situation prevailing in Europe with the possibility of a half dozen countries intervening in Spain. I was instructed to leave immediately for Bordeaux and there report to Oswald Brooks, Paramount News special representative, who had set up secret headquarters near the Bordeaux airport for the operation of Paramount's activities.

In Brooks's hideout with a map of the battle area in front of me and a dozen wobbly pins representing the questionable whereabouts of the other Paramount cameramen in Spain, I became less confident. Brooks explained to me the general setup, particularly the reason for his undercover headquarters at Bordeaux and the reason why our operations were directed from that point.

Brooks himself, while being an Englishman, spent some eighteen years in America in the film business, finally getting homesick he went back to England and was attached to the London office of Paramount News. Working out of there he acts as general trouble-shooter for all of

Newsreel

Paramount's foreign reels. Partly as an accountant, partly as a news man, a friend of most cameramen right around the world and a good executive, he manages to fill in on nearly any job but particularly those where there is friction.

I met him last when I was down on the Abyssinian war. There he was running our operations in much the same fashion. He had set up headquarters at Djibuti, the neutral territory closest to the war areas, and from there he directed our cameramen; both those with the Abyssinian forces and those with the Italian troops. Here he conducted a base for our planes, arranged for re-shipments of film and in his off hours corrected expense accounts.

In much the same fashion he drifted into Bordeaux with his typewriter and within a couple of days seemed to know most of the personages around town. While in no way illegal, his work had to be kept quiet as the French were making every effort to maintain neutrality in the Spanish situation and carrying on communication with our men on both sides of the war was difficult. Also arranging for the passage of men and planes regularly across the border in the face of French opposition had its difficulties.

Brooks, and for that matter Paramount News, has worked up almost a regular technique for covering a war. As a matter of policy different men are bedded down with both opposing sides and, while this is in line with the general practice of newsreel fairness in any controversial issue, at the same time it is a practical stand in a war where it is essential that cameramen accompany both attacking and defensive forces in order to stand a chance of getting a true picture of a situation.

For that reason at the present time Paramount has its men just about equally divided between the two sides and pretty well spread all over Spain. With the Government forces there is Ludovic Geiskop, out of the Paris office, at Madrid; John Bayliss, out of the London office, with the Government forces in the field. In the west is John Dored, who is located in Barcelona. (Incidentally, Dored just about a year ago, got married and on the very first day of his honeymoon received a cable to leave immediately for Abyssinia. He spent one year at Addis Ababa and returned in July to spend his bonus on a postponed honeymoon. Two weeks after he was back he received a wire to proceed to Spain immediately. His wife who accompanied him safely throughout the Abyssinian affair also started off with him and is now located on the French-Spanish border maintaining communication between Dored and Brooks.) Jean Lelong out of the Paris office is also with the Government forces working his way up along the southeastern coast.

With the rebel forces pounding at the walls of San Sebastian is Jimmy Hart from the London office and with the rebel forces attacking Madrid is James MacGreggor also of the London office. Anthony Harding, out of the London office, was flown into Gibraltar where he is covering the rebel activities in the Straits which daily threaten international complications. Feodor Fluerance is working through Spanish Morocco, seat of the rebel outbreak. This with Brooks and myself completes the field staff of Paramount News on the war. Included among these men are a number whose names are famous as European newsreel personalities.

Cameramen in War Ridden Spain

by
Arthur Menken



Feodor Fleurance of Paramount News, sadly looking at a batch of negatives fogged by the censors after he tried to smuggle the pictures out of Spanish Morocco.

This war has brought them buzzing like flies and certainly gives them full scope for all the traditional dash and color that goes with the boys' books on newsreel camera work.

Probably it is the last war in which will be maintained the good old Richard Harding Davis traditions. The Spaniards just love it and of course there is a certain gang of cameramen who live only for it. That gang is all here, men like Ariel Varges, whom Hearst advertised that they could start the Abyssinian War when he reached Africa, Pierre Luck, Movietone veteran war correspondent, and Dored, the third of the trio just back from Abyssinia.

For nine months of the year they sit around the European cafes showing off their leather puttees and passports of a half dozen different countries, much to the scandal of the Home Office auditors. However, just about once a year this famous old time gang goes into play when a war breaks out in some country around the world. Then equipped with their folding bathtubs and entourage of porters, and ten thousand feet of raw stock, and best of all, their experience of fighting in a dozen countries, they get through somehow, occasionally to jail—but more often, to the picture.

After going over the situation in considerable detail, Brooks first supplied me with film, in Akeley rolls packed five to a sealed container, and Eyemo rolls also in 1000-foot packages. Then came the matter of money, this I was given in both French and Spanish currency, \$500—enough for any news emergency, but not so much as to mean a serious loss if confiscated.

Credentials were also furnished written in Spanish and regarded a little dubiously by Brooks. After giving me two sets, one accrediting me as a war correspondent with the rebel forces and the other addressing me as "Comrade" and making me free of the Loyalists' lines, Brooks said that perhaps it would be safest if I got a fresh batch as soon as I reached some place where I could find someone who seemed to matter. I was also supplied with a simple code along the lines of using the words "souvenir" for "film", "Aunt Minnie" for "Brooks"; "sick" for "hurry" and "Spiggetty" for "Spain" and more of the usual slang vernacular with which American correspondents so often try to get through European censorship.

Also added to my collection were a list of sailing dates for the American boats which I was supposed to keep continually in mind for my shipments, two dozen flares and the names of some secret agents whom Brooks had established along the border through whom I could ship film or receive supplies. Finally, I was covered with war risk insurance first for my Akeley and two Eyemos and then com-

plete insurance for myself. Finally, Brooks took me to a doctor and gave me one shot of typhoid vaccine and two more to carry along with me to get wherever I could dig up a doctor on later dates.

It then became a matter of somehow getting me across the border. Brooks picked the rebel side for me to bet on but instructed me to work south if possible into Seville. He had two planes running the border at this time, both being sent over from England as France had forbidden any French planes to enter Spain. One of these planes was based at Madrid with the Loyalists and the other was based at Burgos. It was an open question as to when the Burgos plane would come through with the next shipment.

After two days of waiting around Bordeaux and being generally sick of the inactivity when every newspaper was screaming picture news just across the border, our plane from Burgos finally came through. Unfortunately, however, in passing over the Loyalist lines a lot of machine gun bullets had been poured into one of the wings and the pilot, Jimmy Ross, a well known English stunt flyer, brought the ship through on'y by a miracle. After giving it a casual examination, Ross decided that he would have to run up to Paris for some repair parts and there went my hopes of getting to Spain for another three or four days.

However, while out at the airport looking over Boss's plane, I found that it was an American ship, a Beachcraft, and that the repairs were much simpler than appeared at first. It happens that I am a fully licensed pilot and being extremely familiar with this particular plane, I started mechanics to work on it immediately. As the situation got hotter and hotter in Spain, I became more and more itchy and once the plane was flyable, we failed to get hold of Ross on the long distance phone and I finally talked Brooks onto the idea of letting me take the ship myself and fly it down across the border.

Armed with whatever maps Brooks was able to get for me and a chart of the lanes it was safest to follow, I finally loaded up and took off last Tuesday just before daybreak. I figured on crossing the line as it became light and, climbing up to around six thousand feet, I pushed straight south in the general direction of Burgos. Fortunately the maps that Brooks had given me were excellent and after close to three hours of flying, I hit the town directly on the nose, circled a couple of times to make certain and came down at the airport.

Then it was that my troubles began for before I could climb out of the ship a half dozen field attendants and guards rushed over waving guns and threatening all kinds

Continued on page 442

Cine Thrills on an African Holiday

by
Harry C. Pearson

SEVERAL YEARS AGO, my wife and I visited Africa as members of a typical big-game hunting safari. At intervals between bagging the conventional lions, I exposed several hundred feet of 16mm film in the usual tourist fashion. When we sailed for home, Africa had won our affection, and we were already beginning to wonder how soon we could manage another African trip. At any rate, we consoled ourselves, the movies we had made would take us back whenever we wished.

But when we got the pictures edited, and projected them, they weren't satisfying: they weren't the Africa we remembered. I had been too busy doing the conventional thing to get more than the conventional tourist pictures. I'd utterly missed the scenes which really meant Africa to me. Right then and there our hidden wish to go back to Africa crystallized into a burning desire to go back right away—and to go back with no one to interfere with picture-making!

A few evenings later, coming out of a theatre where we had endured a professional film which libelled Africa incredibly, under the guise of "box-office thrills," we made another decision. On this African holiday, we would take 35mm cameras, so we could bring back a really honest picture of Africa—and one that could be shown anywhere.

Mrs. Pearson and I have just returned from that promised holiday, and settled down to the task of getting our picture edited. It is taking form as a six-reel, feature-length picture. It is far from the ultimate in African films—but it is honestly authentic in every frame. There are none of the wildly impossible animal fights so generally seen in so-called "African" films; Africa is a big place, and the animals have plenty of room to move about in without having to tear each other to pieces: the fights seen in films have invariably been "staged"—and not always in Africa. Although we hunted, our film is not an orgy of dying beasts. On the other side of the ledger is the fact that we were able to photograph many animals and tribes never previously photographed.

From the technical viewpoint, our equipment was simple, but it proved itself ideal for the purpose. For moving picture work, we carried two Eyemos, one of which was fitted with external 400-ft. magazines and a battery-operated motor. Of course we had a complete battery of lenses for each camera, ranging from the standard 2" lenses up to 6" telephotos; but we found relatively little need for the longer focal lengths. One of the Eyemos also had a Harrison color unit, with which we shot what is, I believe, the first natural color made in East Africa. For our stills, we had a Leica



and a 4x5 Graflex. And last—but far from least—two photoelectric exposure-meters.

In all of this you will note that our photographic equipment was duplicated throughout: we carried two of everything. For ordinary use, this would be wasteful, but when you are out in the bush on a trip like this, you never can tell when some accident is going to happen to your Number One camera. Then you'll be thankful for a spare! In our case, nothing went wrong with the cameras, but when an accident ruined our best exposure-meter, we would certainly have been badly out of luck had it not been for the fact that we had a second meter, and had carefully checked its readings in comparison to the one we had used as standard.

Naturally, we carried a tripod for the Eyemos. We had to use it when we used the magazines and motor. But 90% of our scenes had to be made without the tripod. When you are trekking across the bush, and suddenly come face-to-face with a lion, there simply isn't time to set up a tripod and connect your motor to a battery: by the time you've done all that, Mr. Lion has usually vanished. On the other hand, if all you have to do is yank an Eyemo out of its case and shoot, you probably get a swell picture. Luckily, I have a rather steady hand, and I practiced until I could hold the camera amazingly steady. In fact, since the film has been printed, I have had a number of arguments with professional cameramen who have tried to convince me I used a tripod for shots I know I made with the camera in my hand! However, for ordinary use, I'd suggest that some device like the "Beltipod" would be extremely valuable in such situations.

Contrary to my expectations, I got relatively little use from my telephoto lenses. I was able to get nearly all of my animal pictures with either a standard 2" lens, or at most a 3"—which can hardly be classed as a telephoto, since its angle is wider than that of a 2" on 16mm. film. And just because I was able to get good pictures of lions with a 2" lens, please don't misinterpret it as any claim to excess heroism! The African lion is literally the King of Beasts—and he knows it. He is fully aware that he is

Continued on page 445

The Election Provides Fine Filming

by
Barry Staley

THE outline for a picture based on indirect representation published in our previous issue was so warmly received, we hasten to offer another skeletonized treatment of a current topic which lends itself to this interesting form of camera technique.

We are in the midst of an exciting presidential campaign, a unique and colorful national entertainment presented each four years for our amusement and edification. Campaigning this year is hot and heavy. Showmanship is not being spared by the master minds of all parties. It is well worthy of filming. It is a most engaging sector of the current American scene. In years to come, the film may be of exceptional interest as a portraiture of the mores of a past generation.

The picture is essentially impressionistic. Scenes and locations must be selected which are vitally typical of the event. Montage effects with short, fast cuts will increase the tempo as the picture and the election progresses to its climax.

Here is a serious work you can shoot during the next four or five weeks, picking shots as they appear. Individual scenes will vary according to localities, but the same story prevails everywhere. Regardless of your personal presidential favorite, for a true picture you should endeavor to balance your footage evenly between the two major candidates.

MAIN TITLE: THE PEOPLE SPEAK

SCENE 1.—LONG SHOT of any outdoor political rally.

SCENE 2.—MEDIUM SHOT of the meeting. The ample gestures of the orator are very apparent, and the bunting-bedecked speaker's stand.

SCENE 3.—CLOSE SHOT of the political oracle pouring out his speech.

SCENE 4.—LONG SHOT, from reverse angle, the spell-bound audience from the speaker's viewpoint.

SCENE 5.—MEDIUM SHOT at the audience. It breaks into excited applause.

SCENE 6.—CLOSE SHOT. Two or three rabid listeners, cheering and gesticulating madly.

SCENE 7.—MEDIUM SHOT. A billboard proclaiming the Democratic candidate. Just a flash.

SCENE 8.—MEDIUM SHOT. A Republican billboard. Add a flash of posters advertising other presidential aspirants.

SCENE 9.—LONG SHOT. A downtown theater front with blatant banner lettered POLITICAL RALLY THIS NOON.

SCENE 10.—MEDIUM SHOTS of the crowd streaming in.

SCENE 11.—INSERT, a flash. Typical newspaper headline LONDON PLEDGES REFORMS.

SCENE 12.—INSERT, a flash. Headline—THOUSANDS ACCLAIM ROOSEVELT. Follow with an insert of two of typical banner-lines telling of other candidates.

SCENE 13.—CLOSE SHOTS. A campaign button or badge on a man's lapel. Throw-aways and circulars on a front doorstep. Two or three district headquarters, banners rampant. Posters tacked to trees and fences. Candidates' pictures in store and home windows.

SCENE 14.—MEDIUM SHOT. A corner soap-box orator holding forth wildly. With close-ups of colorful characters in his audience.

SCENE 15.—MEDIUM SHOT.—A woman campaign-worker handing out literature.

SCENE 16.—LONG SHOT. One of the candidate's trains passes through town, or stops for a rear-platform speech. Or a major address is scheduled. Follow with cut-in interesting side-lights of the event. And, of course, with your telephoto lens, a view of the candidate. (Try to stay near the newsreel men for best shots, day or night.) In fact, the newsreel set-up is an interesting shot.

SCENE 17.—LONG SHOT. A campaign street parade.

SCENE 18.—INSERT. News headline—ROOSEVELT MAKES RADIO SPEECH TODAY.

SCENE 19.—CLOSE SHOT. A radio in a store doorway. It is operating.

SCENE 20.—MEDIUM SHOT. The knot of listeners who have stopped to take in the ethered speech. With close-ups of approving or disapproving individuals. Possibly you can catch a bit of frenzied argument.

SCENE 21.—INSERT. Fast flashes. At varying angles on the screen appear typical news headlines—G. O. P. CLAIMS VICTORY, DEMOCRATS DOOMED TO DEFEAT, ROOSEVELT SURE OF RE-ELECTION, POLLS WILL SWAMP LONDON, THIRD PARTY SWINGS ELECTION, etc., etc.

SCENE 22.—MEDIUM SHOT. On election day, the polling place properly identified, with its queue of voters in line to cast their ballots. Follow with close shots of the officials, the voting and the general color of the affair.

SCENE 23.—MEDIUM SHOTS. Campaign workers getting out the vote, calling for voters and transporting them to the polling place.

SCENE 24.—MEDIUM SHOTS. Polling places in various sections of the community showing the different types of voters; the laborers, office workers, women, negroes, the limousined dowager.

SCENE 25.—CLOSE SHOT. Closed bank doors with sign. CLOSED—ELECTION DAY.

SCENE 26.—MEDIUM SHOT. Closing of the polls. The last voter enters, casts his vote, emerges. The doors are locked.

SCENE 27.—INSERT. Fast flashes of election day newspaper headlines, favoring one candidate or the other.

SCENE 28.—MEDIUM SHOTS. Evening, as the first returns come in. Excited groups of people waiting announcements of outcome. The outdoor bulletin boards. The big printed bulletins in front of newspaper offices.

SCENE 29.—MEDIUM SHOT. Street scene. The milling crowd. Excited newsboys hawking Election Extras.

SCENE 30.—CLOSE SHOT. A telegraph ticker or automatic printer in a newspaper office bringing in returns.

SCENE 31.—MEDIUM SHOT. Feverish scene in newspaper office as returns are tabulated.

SCENE 32.—MEDIUM SHOT. Truck speeding away from newspaper office, heaped high with bundles of freshly inked papers.

Continued on page 444

MY NEIGHBOR Gus just got back from his vacation. He'd tried a new idea in his vacation filming—livening up his vacation travelogue with little newsreel shots he had picked up here and there on his tour: a famous aviator here, a parade there, a politician somewhere else. But when we ran the "rushes" on his projector, he wasn't particularly pleased with the results.

The main difficulty seemed to be getting good pictures of moving objects. He close-upped his prominent people very well (the politicians especially seemed to enjoy 16mm. posing this summer!) But when the famous flier took off in his plane, Gus' pictures suddenly became very blurry, while his camera seemed to have an acute attack of the jitters.

And no wonder! First of all, Gus had tried to shoot the take-off broadside-on, with a 4-inch lens and the camera held in his hand. In his earlier days, I knew, Gus had been a Graflex hound, so I asked him what shutter-speed he would have used had he been after a still of that same action with his Graflex. "Certainly not less than 1/500th of a second," he replied, "probably more, if I was close to the plane."

"Do you know what shutter-speed you were actually shooting your movies with?" I asked. Gus hadn't even



Above: the image of the moving plane speeds directly across the film. At this angle ordinary cine shutter-speeds are too slow to "stop" the movement.

Below: here the image doesn't move nearly so much; even slow shutters will give a good picture.

Cinefilming Movement the Right

Way

by
Walter Blanchard

thought of that—! His camera, like most substandard cineboxes, has a shutter-speed of approximately 1/30 second. And with most home movie cameras, this speed is a rigidly fixed quantity, save as you alter it by increasing or decreasing the number of frames exposed per second. One thirtieth of a second to arrest action that can barely be stopped by a five hundredth! That in itself is a good explanation of the blurred pictures, for if the plane was moving so fast that a five hundredth of a second was barely short enough to avoid showing its image moving across the film, the image would certainly move—and blur—during an exposure twenty times as long.

But that wasn't the half of it. Gus was using a 4-inch lens, which in effect brought him within arm's length of the plane. The image on the film was bigger, and its movement across the picture was tremendously magnified. Considering his relative closeness to the speeding plane, Gus admitted that with a Graflex he would have had to speed his shutter to nearly 1/1,000 of a second. Expecting any home-movie camera's shutter to stop such movement is downright cruelty to cameras.

But there are several ways that the average home-movie camera can capture good pictures of such movement. The most obvious is simply to use a normal lens (1 inch for 16mm. cameras, 12.5mm. for the eights), and to get back far enough from the plane so that the image on the film is relatively small and slow-moving. The trouble with this idea, as Gus pointed out, is the fact that in accommodating things to the limitations of the shutter, one gets so small an image that the picture on the screen seems like an over-developed pinpoint.

Another way to do it without sacrificing much from the picture, is to shoot the take-off from a three-quarter angle, so that the image of the airplane moves diagon-

ally across the field. In this way, while the image may to some extent move across the frame, a good part of its movement is one of slow but progressive growth in size as the ship comes nearer and nearer. The apparent movement of the image in the camera is smaller, and less evident. All told, this is probably the best angle to use for all fast-moving action.

There is yet a third viewpoint, one which has the peculiar advantage of minimizing the blurring cross-film movement, yet at the same time giving a picture which is a veritable crescendo of movement on the screen. This is from straight ahead. The only movement in the image during the exposing of any individual frame is a fairly gradual enlarging, which isn't nearly so noticeable or likely to blur as movement across the frame. Yet when the three or four hundred frames making up the scene are projected in sequence, you get a thrilling rush of movement as the plane accelerates down the runway, roaring apparently straight into the lens, and takes off over your head. Out of respect for what can happen

Continued on page 447.



HERE'S HOW

by A. S. C. Members

FILTER-FACTORS IN MAZDA LIGHT

"What are the filter-factors with artificial (Mazda) light for the following filters, with Kodak Superpan film (35mm.): Aero 2, G, 23-A, and 3N5?"

—R. C. R., Calcutta, India.

Under incandescent (Mazda) light, the factor of the Aero 2 filter is $1\frac{1}{2}$; the factor of the G filter, 2; that of the 23-A, $2\frac{1}{2}$; and that of the 3N5 is 4. You will notice that while the Mazda-light factors of the yellow filters (Aero 2 and 3N5) are the same as their factors for daylight, those of the other two are slightly less than their respective daylight factors.

—Ned Van Buren, A. S. C.

USING TELEPHOTO LENSES

"When using a 12" telephoto lens and taking, say, a shot of a bird on a tree, partly in sun and partly in shade, what is the most suitable filter to use to get sufficient contrast, light being mild sun? Using a 23-A filter and working at f:6, as indicated by a Weston Meter, I got a very flat result, using a Borax developer similar to the Eastman "D-76" formula. I used a Dallmeyer f:5.6 "Dallon" telephoto lens, so that I was working my lens at almost full aperture. The lens tube was dull blacked, but may have caused reflections notwithstanding, owing to the large aperture with probable consequent scattering of light. Will the use of a lighter filter, smallest stop possible consistent with enough exposure, and somewhat more contrasty developer get over the trouble?"

—R. C. R., Calcutta, India.

Generally speaking, your filtering should depend upon the colors of the bird

and its background, using the filter to lighten one and darken the other (or vice-versa), so that they don't both reproduce in the same scale of intermediate grays. Naturally, if you can use a lighter filter, you will be able to stop your lens down to a smaller opening, and you will gain in depth, definition and contrast. Sometimes you will find that you can actually get better results without using a filter at all.

But with telephoto lenses, several other factors come into the problem. One of the most important is carefully shielding the lens from all unwanted, scattered light. Half the secret of successfully using long-focus lenses is to have a deep sunshade that really shades the lens; most of the so-called sunshades supplied with telephotos are woefully inadequate. Since the angle covered by the lens is narrow, your sunshade can be deep, and it need not flare out widely; with a 12" lens such as yours, it need not be much larger around than the diameter of the front lens-cell. With a properly-made sunshade, you will notice a considerable improvement in both contrast and definition, due to the elimination of the flare or reflections of the scattered light-rays on the big glass surface of the front element of the lens.

Another factor that often flattens telephoto shots is atmospheric haze. This is frequently invisible to the eye, but not to the film, which picks it up as a gray veil over the whole picture. This haze consists of violet and especially ultra-violet light, and is most often caused by microscopic particles of dust, moisture, etc., suspended in the air. Ordinarily, the most effective filters for eliminating this invisible haze are the Aero filters, which were designed especially for this duty. The Aero 2 is especially good for this, and its factor is low— $1\frac{1}{2}$ for Eastman Super-Sensitive or Super-X. Thus in your hypothetical shot, you could use an Aero 2 at f:8.5 under the same conditions as you would use a 23-A at f:6. Where this haze is especially strong, as in extremely distant shots, and where it is strongly visible to the eye, an infra-red-sensitive film and a red filter may be necessary; but otherwise, Supersensitive film and an Aero 2 will do the trick.

Another thing which may perhaps be causing your trouble is incorrect use of the meter. If you take your meter-reading without taking into consideration the fact that your narrow-angled tele-

lens is photographing only a small part of the area your meter's electriceye takes in when you point it at your distant subject, you may very probably overexpose your shot. This will naturally flatten the picture. The best remedy for this is to take your meter-reading close to some nearby object similar in size and coloring to your actual subject, assuming of course, you can't get close to the subject itself—and if you could get close to it, you wouldn't need a telephoto lens.

A more contrasty developer—and even a more contrasty film—may help; but it is always safest—and commercially wiser—to stick to standard developer. Incidentally, your developer, since you are in a hot country like India, may be at too high a temperature, and this, too, would tend to flatten the resulting picture.

To sum it up; make sure you really need a filter; try a lighter one like the Aero 2, with a smaller diaphragm opening; be sure your lens-shade is a real sunshade and not just an ornament; be sure your meter is used properly; and keep your developer at the right temperature. You are pretty certain to have better luck with your next telephoto shot.

—Elmer G. Dyer, A. S. C.

UNSTEADY PICTURES

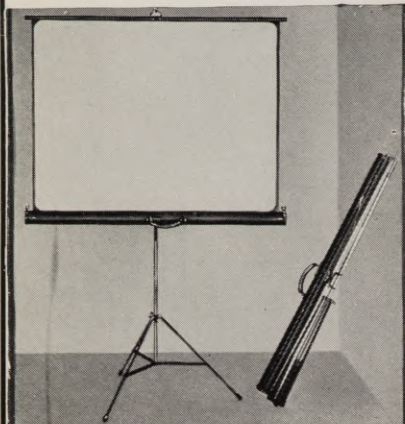
"If shots taken with a 35mm. camera are slightly unsteady when projected on the screen (assuming the projector itself is quite steady) is it due to general wear-and-tear of the camera—assuming also that the claw and pressure-plate are doing their job perfectly? That is, the claw is pulling smoothly and true, entering and leaving the perforation without friction, and the gate O.K. as to contact and pressure. By wear-and-tear, I mean general wear in pinions and all bearings."

—R. C. R., Calcutta, India.

It is rather difficult to answer this question without knowing what kind of camera you are using: in some types, like the Bell & Howell, registering the film in the aperture is taken care of by registering-pins, which act independent of any ordinary wear-and-tear which

Continued on page 445

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• Announcement is made by Agfa Ansco Corporation of Hypan—a new 16mm. panchromatic reversible film prepared especially for outdoor movies. This new material is of the high-speed type, being approximately equal in sensitivity to Agfa Superpan Reversible. The new Hypan film is ideal for outdoor work because of the combination of three important film qualities—high speed, brilliance, and panchromatic sensitivity. The contrast of the Hypan emulsion has been adjusted so that projected films show a brilliance much improved over other fast panchromatic films. The high speed and sensitivity to all colors possessed by Hypan give this new film unusual ability to make good movies under all outdoor conditions, even when light is poor. Hypan also has a fine-grain type of emulsion and an effective method of anti-halation protection which preserves image sharpness and detail. Agfa 16mm. Hypan is being supplied in 50 and 100 ft. daylight loading spools retailing at \$6.00 for the 100 ft. length and \$3.25 for the 50 ft. length. Processing by authorized Agfa Reversal Laboratories is included in the purchase price of the film. Hypan is manufactured by Agfa Ansco Corporation in its plant at Binghamton, New York.

Camera Honesty is Not Always Best Policy

Continued from page 433

By analyzing your subjects for facial features, by suitable manipulation of lights and shadows, by a modicum of make-up perhaps, by a simple filter or two, you can work amazing film miracles. And therein lies the artistry of cinematography; the creation of beauty in line and color.

Any such little "white lies" your camera tells while endeavoring to avoid being horridly truthful, will, I am sure, be condoned in the added pictorial values of your screen.

Newsreeling the Olympic Games

Continued from page 432

or over three quarters of a million feet of negative! These figures are not official but are based on the footage she exposed on the Winter Games at Garmisch in half the time with half the number of cameramen and less than half the number of events. At Garmisch it is unofficially reported that she used 87000 meters of raw stock which is about 300,000 feet.

In their contract with Miss Riefenstahl, the newsreels were obliged to agree to turn over to Miss Riefenstahl for her unrestricted use, prints of all the footage exported from Germany and all the

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Kodachrome, Type A, for color movies at night with Mazda Photofoods. There is an inexpensive color-correcting filter permitting the use of daytime Kodachrome at night, and another filter lending Type A Kodachrome the proper color balance for daytime filming.

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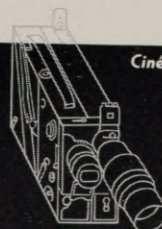
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The men of all newsreels who spend their lives being places where news of all sorts takes place, took the Eleventh Olympic Games in their stride, using cameras and wits to overcome the unusual obstacles and, as usual, turning out for the people of all the world a mirrored picture of the world's greatest sporting fete. They'll be doing it again in Tokyo in 1940.

The American newsreel and still picture services were successful in getting the Propaganda Ministry to arrange to postpone the sailing of the Zeppelin, Hindenburg to New York for one day. The Hindenburg was scheduled to sail on the evening of August 15. The Games closed on the sixteenth. The Zeppelin was held for twenty-four hours to enable the American public to see the closing ceremonies within three days after their occurrence on Sunday, August 16th.

Cameramen Covering Spain War

Continued from page 435

of things. I began to wish that Brooks had thrown in an American flag with all the other equipment with which he furnished me.

In spite of my strongest protestations in French, English, and what Latin I could remember, the guards simply rolled my plane into a hangar, started unloading my equipment and leading me across the field. Even a New York police card, so valuable in most tight places around the world, got me no place. A ten minute ride and I was shoved into a former hotel which was evidently acting as a jail.

A couple of hours later, however, an English newspaper man wandered in looking over the daily haul by the militia and I managed to buttonhole him and get the promise of a cable out to Brooks. Evidently he kept his promise because twenty-four hours later protests had been lodged by the state and foreign departments of the United States, England and France in all three of which countries Paramount has a newsreel, which newsreel in each case had evidently had a cameraman named Arthur Menken locked up. I not only was released by the militia, but my equipment was returned and the plane was ordered free and I was taken up to the daily press conference at reel headquarters, and arrangements made for full credentials.

Covering a war is actually a pretty tame business. It involves all kinds of bad food and poorer hotels if any, one spends twenty-four hours a day trying to work out little stratagems permitting one to be sent to the front. Actual-fighting pictures are perhaps three per cent of the whole. The rest is framed up background material, women parading, people grieving, battered buildings after the action is over, the dead horses or an occasional body that has to be made the most of for atmosphere. Even this material involves hundreds of miles of traveling and day long wrangling with local authorities.

In the first five days I was in Spain I drove, bummed my way in army cars and very nearly hitch-hiked three or four hundred miles over territory that includes the sector around Marida. The best

thing that I got in the way of action was some film I made in a little town called Buelan. I was sitting in a small cafe buying drinks for two rebel army officers (and how these drinks for contacting do run up an expense account), when we heard planes overhead. One of the officers made an insulting remark and waved an empty Vichy bottle. A minute later, however, we heard the whine of a bomb dropping and almost immediately a tremendous percussion. I rushed out to the street with my Eyemo and picked up some film on the building next door which had had a direct hit. It seemed as though the building was going up in a great cloud of dust and two or three pretty battered people were wandering out of the house in a dazed sort of way. It made a little good action film and I was lucky enough to secure a little more outside Merida the next day.

The pay-off came, however, when I reached San Raphael. En route, the car in which my guard and I were traveling was separated from the rest of our advancing party by a plane dropping bombs. We had been forced to drop behind.

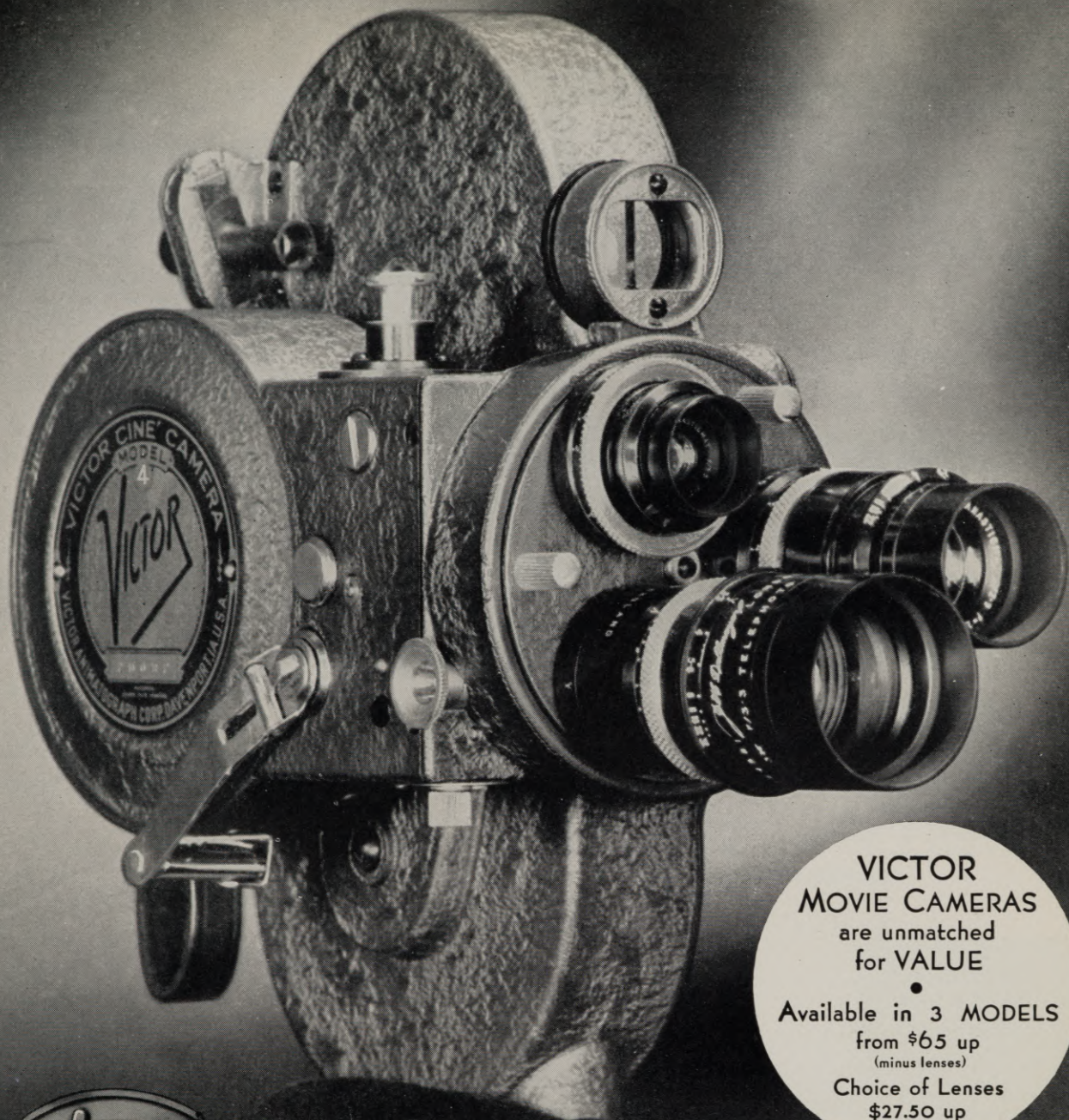
Racing into San Raphael to catch up, we reached the city just as the opposing forces launched a surprise attack on the village. We landed in the middle of the first real actual battle I had encountered in the civil war.

Guns all around me were booming and shells exploding. In the excitement, I managed to creep right up behind the defenders' front line, and started grinding right behind the guns. I watched them recoil and could see the shells burst on the enemy only 400 yards away.

I can tell you it was marvelous, the rattle of machine guns, the soldiers grim-faced and daring, the fighting actually the finest stuff I could ever hope to make. I knew I would never get another chance like this in a lifetime and naturally I completely forgot all personal risk.

Suddenly, I felt a nudge in my back and turned around to see the commanding officer, virtually foaming at the mouth, with his pistol in my ribs.

Snatching my camera, he tore it open,



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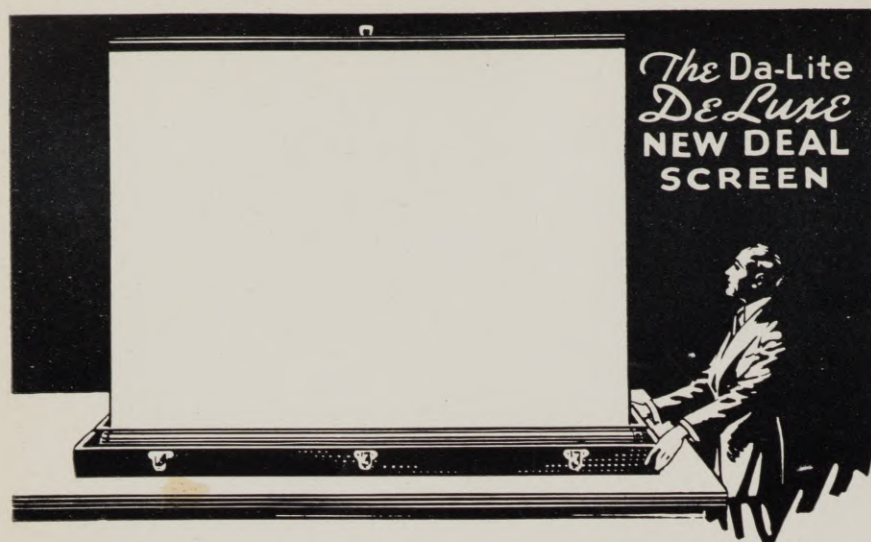
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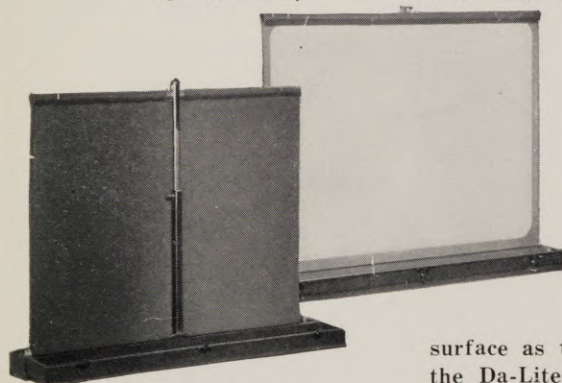
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ripped out every foot of my film, and letting fly a colorful stream of choice Spanish oaths, he personally escorted me back to my car. Under threat of extreme punishment, he ordered me to clear out completely, and my guard and I sped down the highway as machine gun bullets spattered around the car.

I cannot describe my disappointment. I feel certain those pictures would have made history. But what's the use of moaning. I couldn't save a damn thing.

I worked for two days more framing up some scenes in the Red Cross Hospital, some scenes of a meeting that took place between General Franco and General Mola and finally a few precious scenes of front line field activity where I got some guns in action and a few troops popping at each other, which I managed to save.

In the meantime Brooks had been wiring that Ross was yelling for his plane. I therefore worked my way back into Burgos, got my film passed and after three hours of worrisome flying landed up safely in Bordeaux with my pictures. There Brooks met me and rushed the film on north to Cherbourg for American shipment.

I expect to go back across the line with Ross in a day or so, but in the meantime I am thoroughly enjoying a short stay in Bordeaux.

Election Provides Fine Filming

Continued from page 437

SCENE 33—MEDIUM SHOT. Interior, a radio broadcasting station. Bulletins are being received, sorted, passed along.

SCENE 34—CLOSE SHOT. Radio announcer reading election bulletins into microphone.

SCENE 35—CLOSE SHOT. Interior, a family group huddled close about radio set, recording announced returns.

SCENE 36—LONG SHOT. Crowds milling around state house, county courthouse or city hall. The bands marching. The torchlight celebrations. The general excitement of election night.

SCENE 37—INSERT. Fast cuts of news headlines dancing on the screen, delightfully contradictory and confusing, ROOSEVELT WINS IN LANDSLIDE, LANDON WINS BY HUGE MAJORITY, DEMOCRATS SWEEP NEW YORK, LANDON CARRIES KANSAS, etc., etc. Followed by the final, ——— WINS! which holds on the screen.

SCENE 38—CLOSE SHOT. Voter wearing campaign badge of losing candidate, holding newspaper screaming his favorite's defeat, shaking his head forlornly and helplessly.

DA-LITE SCREENS

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SCENE 39—CLOSE SHOT. Voter wearing badge of successful candidate, with his newspaper carrying the good news. His victorious smile is from ear to ear. Tossing newspaper triumphantly in air, he grabs a sympathetic passerby. They go into a joyous Indian dance.

SCENE 40—INSERT. Head portrait from your newspaper of the next President. FADE OUT.

Local campaign practices and customs may alter this general outline. So much the better. Have the film a true picture of election days in your own community. Get all its myriad phases. Capture its color, struggle and excitement. And speed up the final footage to build up a smashing climax.

Filming an African Holiday

Continued from page 436

the boss of his particular neighborhood. Consequently, he doesn't feel any need of chewing up every cameraman he happens to meet. If you come too close, he will politely move away a few steps, with about the same air as Max Schmeling would have moving away from an obstreperous drunk. Only if you hurt him or corner him will Leo take the offensive—and then he can be just as dangerous a customer as the story-books would have you believe. You realize, too, when you see a lion you've disturbed at a kill pick up a full-grown zebra, or a wildebeeste the size of a cow, and walk off with it as casually as you or I would carry an overcoat!

Besides, in my own case, I had reason for extra assurance: while I was making my pictures, I always knew that Mrs. Pearson was standing right behind me with an army Springfield rifle. She is a very good shot—and the Springfield, as she proved, is quite powerful enough to bring down an elephant; it would make a lion very sick, indeed.

In this connection, I can't avoid registering a complaint about something you see in some of the so-called African pictures in the theatres. This is action in which a lion or leopard is seen mangling one of the native "boys." Such scenes are, without exception, "staged": and I am quite sure they have been staged, not in Africa, but in some forgotten corner of North America where the S.P. C.A. has no jurisdiction. The "boys" in Africa are forbidden by law to use fire-arms; they may carry your guns for you, but they must not shoot them. So your "boys" are your responsibility. You simply must not let them get hurt; if you did, both you and the White Hunter who served as your guide would undoubtedly be run out of the country.

I think the real prize of our animal filming was the fact that we made the first moving pictures ever made of the Okapi in his natural habitat. Up to 1901 the okapi was not only unknown,

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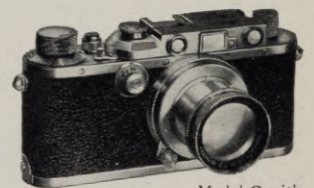
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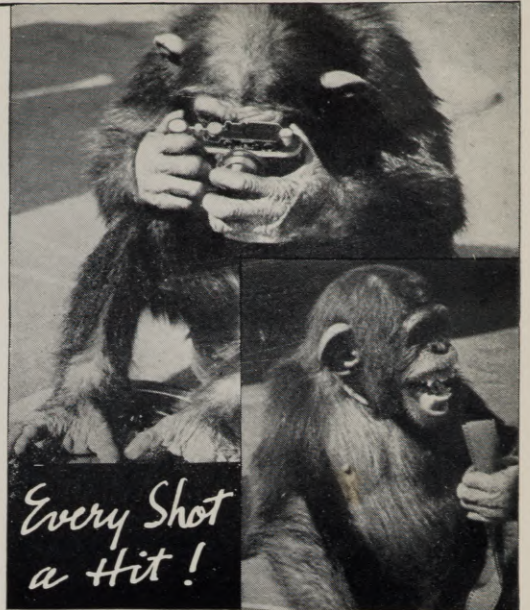
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but was considered a myth. The okapi with its puce-and-purplish coloring and black-and-white striped hind quarters is a most unbelievable-looking creature. The okapi is extremely rare, and very shy; none of the many other cameramen who have made pictures in Africa have ever been able to photograph one. We were able to only because the white guide who accompanied us had cultivated the friendship of the Congo pygmies, who helped us find one.

Another "first" was our very good luck in getting pictures of the African wild dogs. There are plenty of these dogs, but they are so wily that no one has ever before gotten within camera



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range of them. Only our quick-action Eyemos made our shots possible.

We filmed quite an interesting variety of native tribes, too. On one extreme were the pygmies. At the other extreme were the Latukas, who are the most amazing physical specimens I have ever seen. Tall almost beyond belief, superbly built—and quite unabashedly naked—these natives have never before been photographed. An adult Latuka under seven feet tall is considered undersized. They average well over 7 feet in height, and some we saw were very nearly eight feet from top-knot to toe. They are the finest dancers in Africa.

But our most unique experience among African humankind was the chance we had to film a ritual dance of the Snake Brotherhood. This is a secret fraternity whose membership is scattered among many tribes, and dedicated to a peculiar brotherliness with the snakes; each initiate is given a new name, like "Brother of the Mamba," or "Brother of the Cobra." Each proves himself by catching bare-handed, a specific venomous snake selected by the high priest!

This strange group staged a dance for us. They prepared by anointing themselves with medicine made from a peculiar herb, and then went forth to collect any cobras, mambas, pythons, adders, etc., they might meet. When they had collected enough, they held their dance, gyrating wildly around the snakes, picking them up and tossing them around with complete abandon. It is uncanny to see a bare-legged native struck repeatedly by an eight-foot cobra, merely brush the snake away and go on dancing—unharméd.

Photographically, conditions in East Africa aren't unlike those in California. Most of the time, we were at a fairly high altitude, and this, combined with the high angle of the sun, seemed to prevent the light from diffusing into shadows as we normally expect. There in Equatorial Africa, you have either a strong high-light or an inky black shadow; nothing seems able to overcome the contrast. Most of our best shots were made either very early in the morning, or late in the evening. The middle of the day is impossible for photography.

Here's How

Continued from page 439

might affect the rest of the mechanism. In other types, there is only a pressure-plate, and registration to a great extent depends on the accuracy of the movement as a whole. Similarly, some types of camera wear in one way, and other types wear differently; in some, a very little wear may have serious effects upon the steadiness of the picture.

However, assuming broadly, as you do, that the projector is steady, and that the claw, pressure-plate and gate of your

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camera-movement are above suspicion, your assumption that general wear and tear on pinions, bearings, etc., is to blame, is correct. And do not forget that this general wear is likely to be cumulative—an accumulation of small inaccuracies caused by inherently unimportant wear in many parts. For instance, your tripod-head may be a trifle loose (this was more noticeable in the old days of hand-cranked cameras); then add to this successive traces of play, back-lash, etc., in the gears and pinions, looseness, caused by wear, in the bearings, possibly infinitesimal and un-

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even wear in the film-moving sprockets, claw-fingers, etc., microscopic wear in the film-channel, pressure-plate, etc., and finally the possibility of a slight stretching in the film itself in a hot, tropical climate, and you have an accumulation of inaccuracies which will make any picture unsteady. I might mention, too, that sometimes, though very rarely, in a camera equipped with registering-pins (or pilot-pins), after a great deal of use the pins themselves may wear enough to throw the registration off a fraction of a thousandth of an inch.

The remedy lies in a well-equipped

shop, presided over by a truly competent camera-mechanic. By long odds the safest thing to do is to send your camera, in toto, to the factory of its manufacturer. While this may take time, for one living in so distant a land as India, it is worth it, for you can rest assured that the camera will come back from any first-class manufacturer's plant, not merely repaired, but in genuinely "like new" condition, ready for more years of faithful service.

—Joseph A. Dubray, A.S.C.

Cinefilming Movement

Continued from page 438

when one gets too intimate with a six-foot steel propeller boring its way forward at fifteen hundred revolutions per minute, driven by the power of a big engine, common-sense strongly advises a long-focus lens for such shots.

A couple of hundred feet later, we reached the scene where Gus had stopped to make a shot of one of the new streamlined super-trains streaking its way across-country at 110 miles per hour. As it unwound on the screen, Gus became quite justifiably disgusted. Maybe the train was making record speed, but on the screen it looked like a huge caterpillar ambling along in no particular hurry. Yet it was as pretty a long-shot as Augustus had ever made.

In this case, he had simply gotten too far away from his moving subject. The distance diminished the effect of motion. You may have noticed how distance slows up motion to the eye: it does so even more strongly to the camera.

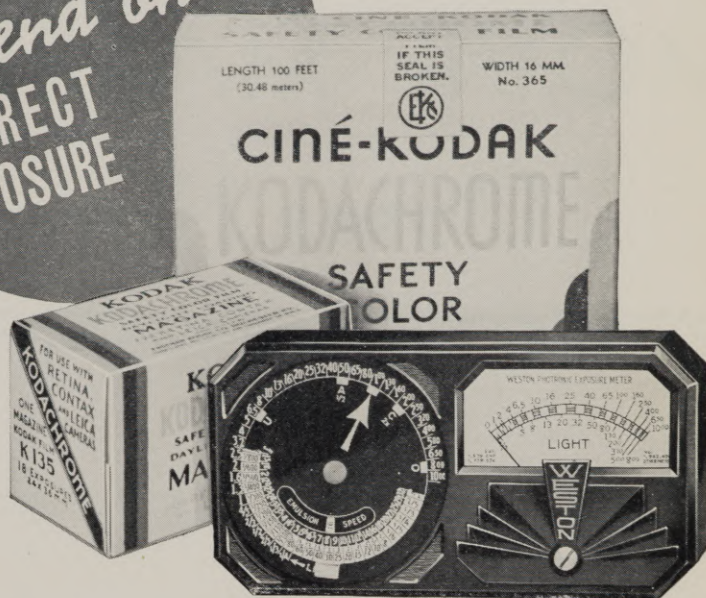
The only answer to this would be to get closer to the train, either by actually picking a closer viewpoint, or by making the scene with a telephoto lens. In any event, the three-quarter angle, with the train approaching the camera, is by far the most effective.

Gussie's next trouble was in the pictures he got of a parade. Instead of seeming too slowly moving, his pictures of this were too fast—sketchy and blurred; largely a chaotic smear of moving legs and half-seen floats passing the camera.

"I dunno what I did wrong," he complained, "I made it a point to get there early enough to get a place right in the first row, and I even used my tripod!"

That was just his trouble. He picked such a good set-up for seeing the parade that he got the worst possible one for photographing it. He forgot that where a person's eye is like an extremely wide-angle lens, the camera's eye—even using a 15mm. lens—takes

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in only a narrow angle. As a result, if you get too close to a subject like a parade, your camera can only "see" a small part of it. And being close, with the movement directly across the screen, you can't help getting a blurred and confusing picture.

The best way to photograph a parade is to pick a viewpoint where you have that good, dependable three-quarter angle, with the marchers approaching the lens. If it is at all possible, choose a location where you can get above the parade, and look slightly down on it—not straight down, but obliquely.

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 - *You still have time* to put your best picture in shape for entry—you have until the latter part of November. The film must be in our office by November 30, 1936.
-
-

HERE ARE THE RULES—READ THEM

The American Cinematographer 1936 Amateur Competition is open to amateurs all over the world who use either 8mm or 16mm film.

The films *must* be in the office of the *American Cinematographer* not later than November 30, 1936.

There are no restrictions as to the number of subjects that may be entered nor are there any restrictions as to the length of the subjects. The one strict rule that applies, however, is that no professional help is received in making of the picture. This does not include titles which may be made at a laboratory.

The recognition of those who are given awards will be in the nature of

a gold medal which will be given by the *American Society of Cinematographers* who will be the judges of these pictures.

The pictures will be classified so that the competition may be fair to all entrants. By this we mean that an entrant having a documentary film will not compete with one who has based his on a scenario. Of course, there will be more classifications than these. The classifications will be created according to the pictures that are received.

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